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A

HISTORY OF MUSIC.

VOL. II.

A

HISTORY OF MUSIC.

BY

JOHN FREDERICK ROWBOTHAM.

IN THREE VOLUMES.

VOL. II.

LONDON:

TRÜBNER & Co., LUDGATE HILL.

1886.

A.91881

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THE MUSIC OF THE ELDER CIVILISATIONS

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THE MUSIC OF THE GREEKS.

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THE MUSIC OF THE ELDER CIVILISATIONS AND OF THE GREEKS.

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THE HINDUS.

Now I will pursue the fortunes of Music among our Aryan ancestors, and here will be the beginning of a consecutive narrative that will reach to our own times. For hitherto we have been unable to trace the story of a regular development by the light of actual history, but since we left the half-fledged art on the verge of Prehistoric times, we have done little more than pass from nation to nation, and set down the condition of music in the most flourishing periods of those nations, or with the most pronounced peculiarities

which the national characters of each people impressed upon it; in so doing, taking the path which seemed easiest and most obvious, and better still, following the traditional method of treatment which great musical historians of the past have all agreed to pursue, for they have all passed freely from one to the other of those ancient nations, without endeavouring to gather up the threads of any regular tale of development, and this is likewise the method which has been pursued in the last History of Music that has appeared—that of A. Ambros. But they have all also put off this tale of development to a comparatively recent period, not beginning to find traces of the embryology of the Modern Art of Music, which we practise at present, until at the earliest the close of the Dark Ages of Europe, or the beginning of the Middle Ages. In this way it will be seen that they have treated the Greeks as they have treated other ancient nations, regarding them as the creators of a musical art distinct from our own, without all influence on or connection with that form of Music which we practise to-day. The present writer, however, believes that the Music of the Greeks was in all strictness the rudiments or seed from which Modern Music has sprung. And he thinks it possible to push back the investigation of these rudiments to a very remote period—to a period, that is to say, long before the time of the Greeks themselves, and that he can discover the earliest traces of these rudiments among those primitive Aryans who were the Greeks' ancestors and also our own. For having learnt by examining the music of savage nations that the first branch of the musical art to be accented and developed in the world was Rhythm, and that Melody and Harmony came much later to the birth, he imagines that he is

face to face with a great law pervading the development of all Musics, and that the music of individual nations or individual races must necessarily pass through the same phases of growth as the Music of that general nation or race whose history we pick out from the ways and doings of modern savages, and whom we acknowledge as the Author and Creator of us all under the name of Primitive Man. And he thinks that when individual nations or races parted or separated themselves from the originally collective human stock, they did but work out over again under more complex surroundings the same problems which had been solved before in a state of simplicity, and that they solved them and still continue to solve them in much the same way as at first. In this way he believes, that had we sufficiency of materials for reconstructing the complete history of music among each of those ancient nations whom we have been considering in this Book, we should find that in each case there was a Rhythmic Period at the beginning, then a Melodic, and then a Harmonic Period, as these three periods went evenly off in that mythology of History which we call Prehistoric Times. But when we come to that particular branch of the human race to which we ourselves belong, and which was so much slower of ripening than the precocious Hamites, Semites, or Mongoloid families, and whose end is not yet, he fancies that by peering into its past, and treating the present as its bloom and lustre, he will be able to set forth the characteristics of what we may call the Rhythmic Period of Music in all its minuteness. For over and above the penchants and peculiarities of races, and the complete consummation of our three periods in the finished history of individual nations, whose life and death form separate

chapters in our racial annals, the great law will be found operating on a large and magnified scale, if we set our foot on the present and take it as the climax of the united past. And the writer ventures to predict that if we examine the early days of that past by benefit of a contrast with modern times, we shall find that the centre of gravity then was on the Rhythm, as it is now on other things, and that men delighted in mere Rhythm more than we do, and looked more to find music in it. And this primitive joy in Rhythm we found exaggerated and overdone among those races we called the Pipe Races, and retained to the last as the chief subject matter of their Music, so that perhaps they represent the standpoint of stagnation; but it passed off early, and in some cases entirely disappeared among the Lyre Races, as among the Hebrews, for instance, in whose case we see the evil effects of precociousness—for there is no merit in hastening on, if essential knowledge is slurred over by the way. And we found that, speaking broadly, the Pipe Races and the Lyre Races had each developed antagonistic styles of Music by reason of this variety of original groundwork. And now we shall find that the Aryans come between the two as mediators: who indeed are the rose of the world, for holding the two antagonistic elements in almost perfect balance, they epitomise the best features of both great wings of humanity. And seeing, as I say, that we are now at the beginning of a great order of nations, whose end is not yet, and who are all intimately connected as father to son and brother to brother, we can take up henceforth a regular historical tale, and recount the painful steps of progress, and the vicissitudes that attended the building of that beautiful art, which we see before us

now as a wonderfully organised fabric. And we can tell the tale from the earliest times. For when we first get knowledge of the Aryans, they were in much the same phase of development as that in which we left Primitive Man in the Lyre Stage; and though when we get our first glimpse of them our own immediate ancestors had by that time separated from the main stem, and so had the Greco-Italians, yet we can well judge of the precedent conditions before the separation by studying those who remained. For these, who afterwards branched off into the two great divisions of the Persians and the Hindus, were the stay-at-home brothers, and therefore preserved better than the adventurous emigrants the original lineaments of the family character. And when we first hear of them, I say, they were on the frontiers of India,[1] and lived in the simplicity of the patriarchal state.[2] And the musical instrument which they used was called the Been or Vina.[3] It was a lute of more highly developed form than that primitive Bin or Been, which we found was the ancient national instrument of the Mediterranean Races, for the flat board had by this time been considerably curved; yet it was not curved as the Egyptians curved it, in the form of a bow; it was curved not longways but broadways, so that it resembled the segment of a

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1 Whitney on the History of the Vedic Texts, in American Oriental Society's Journal, IV. 248.

2 Langlois' Traduction du Rig Veda, I., pref. 10, 11.

3 The Vina is mentioned several times in the Vedas.

water pipe that has been cut in two. And the object of this curving was plainly to bring the strings more under the grasp of the fingers;[1] for the Hindu lute players even at the present day have a great objection to stretching the hand much. Perhaps this is because they have never been taught to use the 3rd finger of the hand, which is always a difficult finger to use; for they play their lutes with the thumb and the 1st, 2nd, and 4th fingers only,[2] and so the hand gets to be very much contracted. If we may imagine that we have here a hint at the ancient custom of playing, we shall see why the Vina had its board bent. And then, after the board had been bent like this, in order probably to increase the volume of the sound another similar board was attached back to back underneath, and so the frame got to resemble a pole—this hollow pole furnishing an excellent sounding-board. And for a similar purpose two gourds were fastened, one at each end of the pole underneath, and each about as big as a football. These might seem to be much later additions; yet when we consider how many primitive forms survive in India to the present day, how the Hindu peasant uses now the selfsame wooden plough which the ancient Aryans used, the same bush harrow, the same carts and yokes, &c., and how rude and simple

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1 Cf. the account given of the development of the Chinese lute, which was probably an importation from the Aryans, in Amiot. VI. 52. Cf. La Borde's Essai sur la Musique, 1. 140 for a more detailed account.

2 An Extract from a letter of Francis Fowke, Esq. In Asiatic Researches, I. 298.

are the forms of many of the musical instruments in use, for even pipes made out of uncut bones and drums out of logs have still retained their original form—it can surely be no hard matter to believe that the Vina we find to-day is essentially the same Vina which is mentioned in the Vedas.[1] And I have mentioned the gourds, and now the length of the instrument must be mentioned; and it was about half as long again as an ordinary walking stick, and was held over the left shoulder, which supported one end, while the other end rested on the right knee.[2] And there are frets for the strings in the Modern Vina, and these may be later additions to the primitive form; just as the number of strings has certainly been greatly increased since those ancient times we are writing of. For there was no necessity then to have a large number of strings, for the instrument was mainly confined to its original use, to be the accompaniment or prelude to recitation. And besides, there was a certain barrier of sanctity thrown around it, which would forbid much change in its form, after once that form had set. For it was the chosen instrument of the Rishis, though whether they played it themselves or had it played by some attendant minstrel may admit conjecture. And these Rishis, when we shall have described them, will remind us of the bards and minstrels of the Hebrews, though how wide is the difference in reality

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1 Cf. the remarks in Adolph Pictet's Origines Indo-Eurepéennes, II. 473.

2 An Extract from a letter, &c., Asiatic Researches. I.

between them! For the Rishis were bards and poets like them, and were said to be under the special protection of Heaven. "Indra loved their songs;"[1] "Agni bethought him of their friendship."[2] They were "the sons of Agni,"[3] 'the associates of the gods,'[4] "they conversed about sacred truths with the gods of old."[5] Nay, the reverence for their calling went higher than this; for no greater praise could be given to the gods themselves than to call them by the name of "bard." Thus Agni was a Rishi,[6] and Indra was a Rishi,[7] and "Varuna, who is the upholder of the worlds, and knows the secret and mysterious nature of the cows, Varuna is a rishi, and brings forth poetry, as the sky produces many forms. In him all Rishis abide, as the nave within a wheel."[8] And I have said how wide is the difference between the rishis and the Hebrew bards, who at first sight seem so much alike. For they both were under the special protection of Heaven, and they both enjoyed untold reverence from the people at large. But then the difference begins; and it is the eternal difference between the Aryan and the Semitic stocks. For the thoughts of the first were centred on the present, and the thoughts of the second were fixed on the future. The glory of the Semite was prophecy, but the glory of the Aryan was description. Thus the Aryans escaped that ecstasy and frenzy which sometimes beset the Semitic bards, and became the

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1 Muir's Original Sanskrit Texts, III. 244. 2 Ib. 3 Ib. 246.
4 Ib. 245. 5 Ib. 6 Ib. 251. 7 Ib. 8 Ib. 266.

founders of that more tranquil form of human expression which we call Literature or Art.[1] And it is plain how this difference of ethnic spirit would affect the Music of these ancient singers. For Music in its widest sense is but the outward form of verbal expression. Each sentence that we utter has its music. And it is plain that the artistic Aryans would be as clear and precise about the outward form of expression, as the vague, musing Semite would be negligent of it. The passion for form, which led those to revel in the beauty of visible nature, and the contempt of it, which made these pass it by and live in a spiritual world of their own conceiving, would be sure to reflect itself exactly in the style of expression which each made use of. So the speech of the Semitic bards rolled out with its music vague and formless like their thoughts. But not so with the Aryan bards. And what their feelings were, we may learn from the tradition in the Vedas. "For Speech," says a verse in the Vedas, "was originally confused and meaningless like the roar of the sea and undivided, till Indra divided Speech in the middle."[2] It was a thing of nought to them, till it had been moulded and shaped by the power of Rhythm. In this way the power of Metre got to be exalted almost above poetry itself—the formative principle almost above the creative. And the power of Metre was not limited to human things, but was extended over nature itself. For "by the Jagati metre did Indra fix the waters in the sky."[3]

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1 Cf. the remark of Burnouf in his Essai sur le Vêda. He goes so far as to say that the Aryans are the only literary race in humanity.

2 Muir's Original Sanskrit Texts, III. 213.

3 Muir's Original Sanskrit Texts, III. 276.

And the knowledge of Metre was the greatest of all knowledges. For "there are a thousand times fifteen metres," says the Rig Veda, "and they extend as far as heaven and earth. A thousand times a thousand are their glorious manifestations. Speech is commensurate with devotion. And what sage knows the whole sertes of the metres? who has attained devotional speech?"[1]

Yet was this multitude of metres rather surmise than actual performance, for it took centuries to bring all the hidden secrets of Metre to light, and it was reserved for the Greeks to produce myriad variety, and to apply miraculous delicacy of execution. For the metres of the ancient Hindus are to the metres of the Greeks what the Cyclopean ruins of Mycenæ are to a Doric temple. They are mammoth metres, that roll on to the crack of comprehension. From 27 to 999 syllables in a line, says tradition.[2] For men could not yet control the swell.

And it was in this glory and bulk of metre that the Vedas were composed. And they are billows of verse twice, three times, four times, even six times as long as Hexameters. I will describe the effect of the Vedas on myself. They intoxicate me with wind.

Now it will be well to consider how these metres arose. And they arose as all metres do, from the Dance; yet not from that wanton, capering dance, which is so likely to produce short, terse metres, as we have seen it so produce them among savage man. But they arose from the Slow Dance, or, as it

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1 Ib. 277.

2 Coldebrooke on Ancient Sanscrit & Pracrit Poetry, in Asiatic Researches, X.

has been elegantly called, the *Choral Movement* of the Sacrifice.[1] For they arose from the bosom of religion. And this Choral Movement, in its simplest form, was the wheeling and swaying of bodies round the turf altar, where the sacrifice to the Dawn was burning, while a Hymn was being sung all the while. And it is plain how the motions of the singers would affect the run of their song, for it must have taken its rhythm entirely from their motions, which were slow and solemn, and such, that is to say, as would develop long stretches of verse, often disproportionate indeed to the length of the Hymns themselves; for the hymns were necessarily very short, for they were sung in that short interval which goes between dawn and sunrise.[2] And the Hymn to the Goddess of the Dawn was commenced when the first streaks of light began to whiten the sky, and this must end before the sun appeared; and the Hymn to the Sun must begin when the tip of his disc showed above the horizon, and be finished when the entire circle was visible in the sky.[3] In this way it is pleasing to think how Nature herself had a hand in shaping the early forms of the Aryan Music; and perhaps the restraint of brevity which Nature thus laid on the Hymn would lead to the generating of that, which the long rolling metres would much militate against —I mean, to the growth of a rude melody running

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1 This is the elegant expression of Emile Burnouf.

2 E. Burnouf's Essai sur le Vêda, p. 102.

3 Le prêtre s' est eveillé avant le jour; entourè de sa famille il s'en rendu au lieu du sacrifice; il a preparé la cérémonie; le feu s'allume au frottement de deux piéces de bois. Cependant le soleil ne tardera pas à paraître: déjà les premières lueur,s de l'aube ont commencé à blanchir le ciel vers l'Orient, &c. E. Burnouf, Essai sur le Vêda, p. 71-2.

through the Hymn. For the repeated recital of any words in a metrical cast will insensibly lead to a loose repetition of the tones those words are said in; and the fewer the words, the closer in all probability will be the repetition. In a long poem there will always be unavoidable variety, but in a short one there is a chance of exactitude. Yet it would be idle to speculate too minutely on this, and it will be better to consider that what Melody there was, was always more or less extemporised, and but little attended to; for the best praise of the singer was "when he followed the path of the ancients with metres, with ritual forms, and according to the prescribed measures, like a charioteer seizing the reins."[1] Of tune or Melody we hear nothing: which indeed is but the grace and adornment of music, and by no means its essential, being so to speak but the colouring or tricking up of an antecedent form. And it should seem that in these simple days the form alone was sufficient to satisfy all musical requirements.

That which shared the honours with the Form was not the Melody, but the subjeet and substance, the words and sentiments, that is to say, of the Hymn itself. For as yet the Musician was not separated from the Poet, nor does it seem that such a separation of functions was possible or even imaginable, until the Melody began to take the *pas* of the Form or Rhythm, which as we shall see was not for ages yet. In the meantime, then, we must conceive musicians as artists in words rather than in tones, who expressed, as poets do, the thoughts of their time, with greater beauty and

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1 Muir's Original Sanskrit Texts, III. 279.

with greater power than other men could, and whose specific musical gifts lay in moulding these words into plastic forms which delighted the ear. And it must ever amaze us to consider what great honour was paid these men, for we have seen how highly they were honoured, and how they were thought divine. And though much of this honour was due them as the composers of the hymns which formed so essential a part of the sacrifice, this alone would scarcely have sufficed to raise them above the rank of acolyths or humble attendants on the priestly function, instead of placing them immeasurably above it. And it seems that in considering this question we are on the brink of a great secret of the Aryan race, which has always been prone to set higher store on power and beauty than on holiness, and this is why those creators of beautiful forms and singers of beautiful words were placed above the saintly priests. They were divine; but the priesthood was merely a minister on divinity.[1] That sensuous race, which found its ecstasy of worship in adoring the bright blue sky, or watching the glittering disc of the sun as it rose from the hills in the morning, or feasting their eyes on

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1 Their words were the direct utterances of heaven (Muir's Original Sanskrit Texts, III. 252); sacrifices were made to them, 'offer to King Yama a most sweet oblation. Let this reverence be paid to the rishis born of old, who were the earliest guides' (Ib. 245); and they were raised to saints for what they had done (F. M. Mueller, History of Sanskrit Literature, p, 57.) The same claim to divine inspiration, though by that time it was only a claim and not practically admitted, is to be found among the Greek bards. Demodocus in the Odyssey 'was taught by the Muse or by Apollo'—*ἦ σέ γε Μοῦσ' ἐδίδαξε Διὸς παῖς ἤ σέ γ' Ἀπόλλων.* 'A God had vouchsafed him his power of song'—*τῷ γάρ ῥα Θεὸς περὶ δῶκεν ἀοιδὴν.* And Hesiod in the same way:—

τόνδε δέ με πρώτιστα Θεοὶ πρὸς μῦθον ἔειπαν,
Μοῦσαι Ὀλυμπιάδες, κοῦραι Διὸς αἰγιόχοιο.

the sweeps of the rain clouds, the bright Maruts with their golden weapons, and all clothed in rain—those ancient Aryans, who rejoiced so in the beauties and pleasures of sheer existence, who could worship even the drink that intoxicates, for the fire and inspiration it gave them—I say, these men were from the first disposed to underrate that closing of the eyes and setting of the teeth, which are the signs of the Spiritual character, and to place on an immeasurably higher level the manifestation of strength which they found in the hero, or of beauty which they found in the artist. And of all arts or forms of expression the highest to them was the Art of Song, for Song was beautified Speech, and to Speech was due the preservation of the histories of those fair things which they adored; which, indeed, but for the cunning of Language were dead and lifeless. Thus Speech was flung to Heaven, and was made to over-arch the Gods themselves. And hence arose the myth of the Word.

And it was said how in the beginning of all things was the Word, and how the Word walked in heaven before the Gods were there. And the Word speaks, "I am with the Rudras, the Vasus, the Adityas, the Vicwadevas. I carry Mithra and Varuna, Indra and Agni, the two Acwins. I carry the redoubtable Soma. I am queen and mistress of riches. I exist in all the worlds. I am wise. I am the Mother of all the Vedas."[1] For without Speech to tell the tale, where were the secret history of Heaven?

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1 Burnouf's Essai sur le Vêda, 'la Sainte Parole.' The goddess Vâc (ὄψ. Vox.)

So then the holy Word in earthly form, shaped and moulded by the cunning of man, was Song. And this is why the Singers were divine.

And the subtlety of a later age added a pendant to this legend: how the Word escaped from heaven and got among the trees, and how her voice was ever after heard in the lutes that were fashioned from their wood.[1] But this seems an unworthy and almost trivial addition to a mighty and widespread legend, which we have seen submitted to a new and totally different interpretation in that mystical period, which followed the wedding of the Aryan and Semitic minds. Yet nevertheless we will not reject this little pendant to the great myth, for it will be an additional suggestion to us, and as it were an undesigned coincidence, which will help to bring out all the more strongly the close connection between that myth and our art of Music.

So then these ancient singers, or rishis, passed among the old Aryan tribes, and were held little short of divine. And they were under the special protection of Indra, and received reverence and honour from all the people. And the names of the seven great Rishis of India were Gotama, Bharadvaja, Vicvamitra, Jamadagni, Vasishtha, Kacyapa, and Atri.[1]

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1 The story is told in Zimmer's Altindisches Leben.

2 Zimmer's Altindisches Leben, p. 347.

CHAPTER V.

THE GREEKS.

Very different was the estimation of the bard in those Ionian cities of Asia Minor where Homer sang. By this time many centuries had rolled by and had added sorrow and suffering to man's experience, and much destroyed that blithe conception of life which once had been. Then, too, new powers had arisen in the world and claimed men's homage; the old era of art and song had fled before the clash of battle; the Bardic Age had been followed by a Heroic Age, in which strength not Art was the object of man's reverence. And it was on the skirts of this Heroic Age that Homer lived, for I would willingly believe that he had seen Orchomenus before it was a ruin, and had passed through the gates of Mycenæ. And he like the other minstrels of his time was poor and despised, and had to get his bread by singing at the banquets of the great, so that the complaint breaks from him, "There is nothing in all nature more miserable than a man."[1]

Yet we know how he stifled and beat back this womanishness, and he hid himself in his glorious work,

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[1] *ου μὲν γάρ τί που ἐστιν ὀϊζυρώτερον ἀνδρὸς*
πάντων ὅσσα τε γαῖαν ἐπὶ πνείει τε καὶ ἕρπει.

for he had undertaken to gather up and express a whole age in his single person; and this he did, and he proceeded a greater hero than those he sang of. He himself was the king of men, not Agamemnon.

And it is a matter of tradition that the lyre to which Homer sang his poems had but four strings, and it was called the φόρμιγξ or κίθαρις, and it was customary to strike a few notes on this φόρμιγξ as a prelude to the song, but not to employ it during the song. And probably this practice of preluding on the lyre was but a graceful way of giving the note for the recitation that was to follow, for it was rather recitation than song, as we understand the term, Song, and the voice had the greatest freedom, rolling on majestic, and extemporising its tones and cadences to suit the nature of the subject. And the other minstrels of Homer's time sang short songs, or rhapsodies, as they were called, but Homer was the first who combined these short songs into one long poem. And I would willingly believe that he sang the Iliad and the Odyssey entire before he died, as we know they were sung in their entirety in later times, but with greater pomp. For in later times, as I say, the minstrels sat crowned with laurels and arrayed in gorgeous dresses, and the Iliad was sung in a red dress, and the Odyssey in a violet one. But he sang them in a beggar's gown, much like his own Demodocus. And a boy would lead him into the centre of the hall, and place him on a stool in the midst of the banqueters, and take down a lyre from a peg and place it in his hands. And he would run his fingers over the strings, and turn his sightless eyes heavenwards, and begin to sing. Who were they that heard him? For but to have heard his voice would render a man's name immortal.

Now the voice of Homer rolled through the majesty of the Hexameter metre. And it is probable that the Hexameter had been elaborated and perfected long before his time, and he took the musical form which he found to hand. Looking back on the history of Greek Literature, there seems to be no time when the Hexameter was not. It is like a thing that has had no beginning. Yet it must have grown up like other things, and it must have had a beginning once. And we know that there were simpler forms of verse existent during the Heroic Age itself, and before the bards who followed the Heroic Age began to sing. There was the Ialemus, the Scephrus, the Bormus the Lityerses, the Linus,[1] the Threnus, the Hymenæus,[2] and other similar songs, which were sung by the husbandmen at the cutting of the corn, or were sung at weddings and other occasions, and these, as I say, were couched in simple forms of verse and were in existence during the Heroic Age, and perhaps even before the Heroic Age. And I think we may lay our finger on the particular song among these from which the Hexameter metre was developed. And it was the oldest of them, the Linus, which is not only the oldest song of these, but is probably the oldest song in the civilised world, and may have been in being before the dispersal of the Mediterranean Races. For Herodotus heard the Linus in Egypt,[3] and we have reason to believe that it is the same as the lament for Adonis, which Syrian virgins sang time out of mind in the mountains of Lebanon. And if we take the Linus to be the parent of the Hexameter, it will be in keeping with a great law in the History of

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1. Il. XVIII. 570. 2. Il. XVIII. 493. 3. II. 79.

Music, according to which the growth of musical forms proceeds by doubling. For those who are familiar with Modern music will readily admit that the most recent forms of accompaniment and rhythm are simply the older forms doubled,[1] while these older forms were in their turn double of still older ones, until the most primitive element of the particular form is arrived at. In this way it will be found that the Hexameter is precisely the Linus doubled. For the metre of the Linus is — ∪ ∪ — ∪ ∪ — —

ὦ Λίνε πᾶσι θεοῖσιν

and the metre of the Hexameter is

— ∪ ∪ — ∪ ∪ — — — ∪ ∪ — ∪ ∪ — —

ἔγχος δ' οὐ δύναμαι σχεῖν ἔμπεδον οὐδὲ μάχεσθαι.

And now we shall be able to understand the hard and fast law which governs the texture of the Hexameter. For in order to create a really new metre by this doubling, it was necessary not merely to repeat the Linus line twice over, but it was necessary to lock the two lines together in such a way that the ear would detect no break, but would immediately admit that it heard not two lines but one. And how was this done? And it was done in the simplest possible way; for by making the first line terminate in the middle of a *word*

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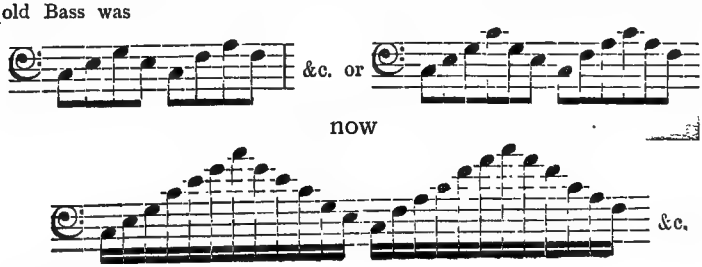
1. As in Piano Music for instance, which I am chiefly thinking of, the old Bass was



and so on.

and the second line begin with the ending of that word, it is plain that the break was most effectually bridged over. For there is no break here :—

— ∪ ∪ — ∪ ∪ — — — — — ∪ ∪ — —
οὔτε τιν᾽ ἐξ-οπ-ί-σω νεκροῦ χάζεσθαι ἀν-ώ-γει.

for we could never pause at

— ∪ ∪ — ∪ ∪ — —
οὔτε τιν᾽ ἐξ-οπ-ί-σω νεκ-

which is the end of the first Linus line of the two, for we should be left hanging in mid air; but we are compelled to hurry on to the final close, *ἀνώγει*, before we can pronounce that we have heard a complete line. Now had this line been worded :—

ἐξοπίσω δέ τε νεκροῦ μιν χάζεσθαι ἀνώγει

it is plain that there would have been no hurrying on then, but if our ears had been accustomed to the Linus Metre, we should have heard two distinct lines, and we should have paused at *νεκροῦ* | for the end of one line, and *ἀνώγει* | for the end of the other.

— ∪ ∪ — ∪ ∪ — —
ὦ Λίνε πᾶσι θεοῖσιν |

— ∪ ∪ ∪ ∪ — —
ἐξ-οπ-ί-σω δέ τε νεκροῦ |

— — — ∪ ∪ — —
μιν χάζεσθαι ἀνώγει | .

Hence arose the law that to form a perfect Hexameter, the third foot must end on the middle of a word. And by this means the two Linus lines were locked, and a new compound measure was developed from them. And this is what we call the law of the Cæsura.

So then the Hexameter is a compound measure, and is compounded by two Linus lines, and thus consists of two parts in every respect equal to each other. And the first part ends with the half word at the

end of the 3rd foot, and the second with the end of the word at the end of the 6th foot. And this equality of the parts of the verse is shared by the feet. For the feet are Dactyls, — ∪ ∪, and Spondees, — —, and they each consist of two parts, each part exactly equal to the other, for two shorts, ∪ ∪, are equal to one long, —. And we have seen these feet, or something like them, already in existence among savage man, but, like so many other things in the world, although the seed was there but little use was made of it, and we find no conscious casting and moulding these feet into artistic forms such as we shall presently have to speak of. And these are feet which seem rather to have arisen from the Chant than from the Dance, or if from the Dance, from the Slow Dance, or perhaps the March, where both feet strike the ground in equal time. For the essence of the Quick Dance, if we remember, was the Skip, where one foot remains on the ground much longer than the other. But these Dactyls and Spondees are composed of two perfectly equal parts being divided thus :—

1st Part	2nd Part	for the Dactyl,	1st Part	2nd Part
—	∪ ∪	and	—	—

for the Spondee, and the 1st part was called the Arsis, and the 2nd Part the Thesis, and they were in every respect equal to each other, in precisely the same way as the two parts of the complete verse which was composed of them were equal to each other.

Now though we might be tempted to speculate on the cause of the duality which pervades both verse and feet, and which we shall have again and again to allude to as almost the mysterious secret of Musical Form, and might be inclined to refer it ultimately to the fact of the human body having two legs, and so deduce all forms of feet and metre from dancing, yet into this

remote question we will not here enter, and if any form of verse or foot seems to have owed its *development* to the Chant or the Dance, we may be allowed to describe it as a Chant metre or a Dance metre accordingly, without stopping to inquire too minutely into its ultimate origin, which possibly were the same in both cases.

Now if we take these Hexameter feet, and express them by our musical equivalents, making ♩ stand for — and ♪ stand for ◡, we shall find that the Dactyl will go off into ♩♪♪, and the Spondee into ♩♩, and the whole Hexameter line into

or

for since the Dactyl and the Spondee were in every respect equal to each other, it became the practice to admit of the freest possible interchange of them in all places of the line, except in the last two feet, and these two preserved the fixed close of the original Linus ♩♪♪♩♩. Let us then bar these notes, and since — ◡ ◡ — — in our Music we express every foot of metre by a bar |, the Hexameter barred will be —

and we shall find that it answers to that metre in our music which we call $\frac{2}{4}$ time. And not only does the composition of the bars answer to our $\frac{2}{4}$ time, but the accent in each bar is the same. For in $\frac{2}{4}$ time there are two accents in each bar, a heavy one and a light one; and so in each bar of the Hexameter there were two accents, a heavy one and a light one; for each foot or bar as we call it was divided into two equal parts, the

Arsis and the Thesis, and the Arsis was the heavy accent and the Thesis the light. So that we will now re-write the Hexameter with the addition of the Time Mark and the accents, and we shall find it

And in this, as I said, the Voice was suffered to roll, free and uncontrolled, extemporising its cadences and inflections to suit the nature of its subject. And this was Greek Music in its infancy. And we may well admire how the ear could be satisfied with naked time, and never miss the absence of a melody, for the song the Sirens sang had it no more than Homer's music had, and yet was the magic of the world. And it should seem that the simple pleasure in listening to the natural inflections of a beautiful voice must have had much to do with it, and that there is something highly artificial in that studied arrangement of tones, which we call Melody, which the pure taste of those days led men to reject, or rather which they could never conceive. So with nothing but their own beautiful Voices to rely upon, and their inborn powers of dramatic recital, these ancient minstrels sang. And there would doubtless be every shade of dramatic power employed in their narrative. And the hurry and the roar of the battle when Hector leapt the battlements and burnt the ships, would be reflected in the sweep and rush of the recitation; and their voices would rise to a wail as they recited the lament of Andromache. Then there were dramatic pauses at the pivot of the interest,[1] and looks and

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1. As an instance of these dramatic pauses, take the line in the first Odyssey *τὰ φρονέων μνηστῆρσι μεθήμενος εἴσιδ' Ἀθήνην.* | where there is obviously a dramatic pause at the end of the line, and almost a start on the part of the reciter as he utters the two last words of it. Here then would the

gestures. But all this was like the wind sweeping the sea, or the moon bursting from clouds, as natural and unstudied as the play of the elements. What premeditation there was, was spent not on the tones and the cadences of the voice, but on the metrical building up of the words. And the Metre became as wax in their hands, on which they might imprint strange forms. And they moulded it and fashioned it so as to procure an eternal variety, as we do our scale to-day. And having but two forms of foot, the Dactyl and the Spondee, they applied such art to their arrangement that instead of monotony there was produced the most inexhaustible variety, and a poem of many thousand lines like the Iliad, and all in the same Hexameter measure, could become a celestial symphony. Such great effects could they produce with little means.

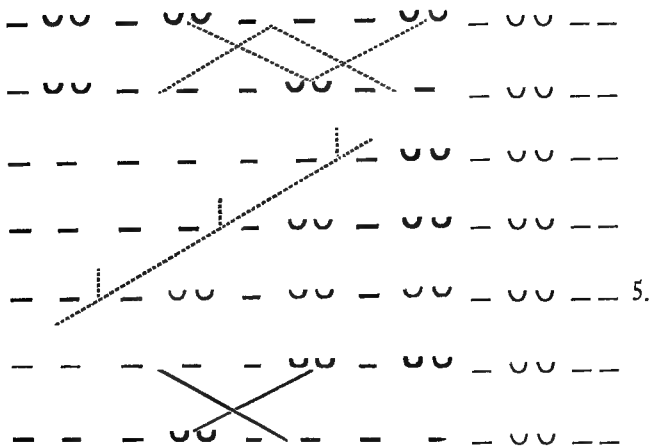
And let us take the opening of the Iliad, and see how this variety and beauty was secured. And firstly it was secured by the graceful arrangement of the feet. For let us consider the opening in detail, and we shall find that the feet are thus arranged:—

---

pause come at the pivot of the interest, that is between this line and the next one, *βῆ δ' ἰθὺς προθύροιο*, and such pauses as this are common in Homer. As another instance, take the introduction of Thetis and her sea nymphs in the 18th Iliad, where there is obviously a dramatic pause in the middle of the line—

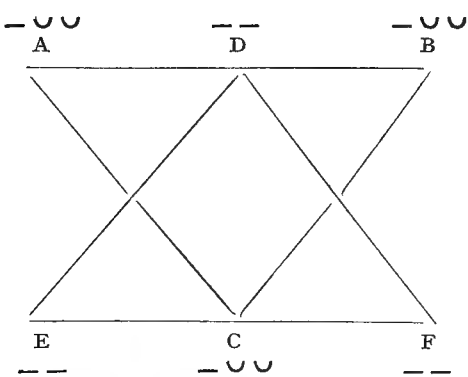
σμερδαλέον δ' ὤμωξεν | ἄκουσε δὲ πότνια μήτηρ.

Abrupt changes of scene too, that is, different from this one which is only the legitimate continuation of the narrative, but such changes as the sudden change of scene in the 4th Odyssey, or those sudden changes in the later books of of the Odyssey, e. g. the 15th, would certainly necessitate a dramatic pause to precede them. I do not wish this dramatic pause to be confounded with the Rhetorical pause of which I shall speak later on.



And in the first line the feet are so arranged in a beautiful simplicity, that from the 2nd half of the verse onwards they repeat syllable for syllable.

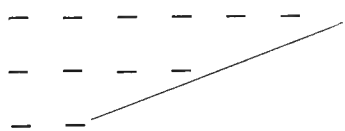
And the second line contains a contrast to the first; and the effect of this contrast on the ear might be expressed to the eye by drawing two triangles, each of which has its vertex on the base of the other, thus:—



And the triangle, A B C, that has its vertex downwards, is a Dactyl Triangle, and the triangle, D E F, is a Spondee Triangle. And the ear feels much the

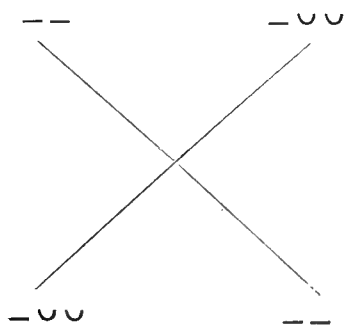
same effect from the antithetic placing of the rhythms which the eye does from perusing the opposition of these two triangles.

And in the third line the measure suddenly changes to a preponderance of spondees, for here he begins to detail the woes of the Greeks—πολλὰς δ' ἴφθίμους ψυχὰς Ἄϊδι προΐαψεν—and the gravity of the Spondee becomes the theme. And the trio of spondees which open this line are made to taper off in the two following lines:—first 3, then 2, then 1.

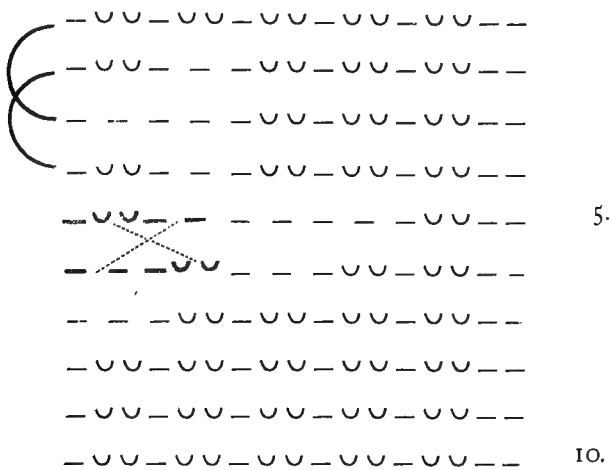


and the weight which was thrown on us is thus gradually lightened—but not to be taken away altogether, for the spondee opening—so much in accordance with the matter—is continued in the 6th and 7th line, and also in the 8th and 9th, which we have not quoted.

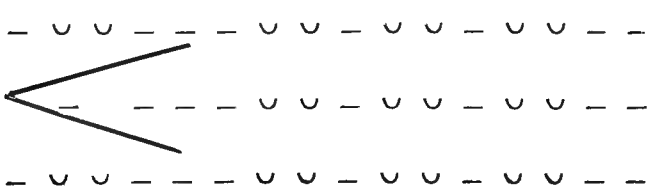
And in the 6th and 7th lines we may observe a repetition of the same rhythmical figure which we have expressed as the two triangles, only this time it occurs in a simpler form,



And if we take the opening of the Odyssey in like manner we shall find similar things. And the opening of the Odyssey is as follows:—



And the nervous vigour of the 1st line will be found to be in pleasing contrast to the slothful majesty of the 3rd, and the 4th line to be a repetition of the 2nd. But what our ear follows most is the play of the spondee, which occurs much less frequently here than in the Iliad opening, and stands out in strong relief from the mass of Dactyls that surround it. And if we watch it, we shall find that the spondee which has made its first entry in the 2nd place in the second line, appears in the 1st place in the 3rd line, and then back again in the 2nd place in the 4th line; and in these three lines it forms a wedge amid files of Dactyls:—



And being thrown back, as I say, into the 2nd place in the 4th line, that is, the last of these three, the way is prepared for a fresh weighting of the verse, which is done by throwing the spondee into the middle and latter half of the line:—

— ∪ ∪ — — — — — — — ∪ ∪ — — 5.

But this is only momentary, and is done doubtless for contrast to what is to follow. For in line 6. the spondee is at the beginning again:—

— — — ∪ ∪ — — — ∪ ∪ — ∪ ∪ — —

and the weight in the middle is lightened of all but one spondee. In line 7. even that spondee disappears, swept away in a torrent of dactyls which rush on without intermission to the end. And it will be seen that the close of the Iliad opening is much more staid and solemn than the close of the Odyssey opening. And we may well ask how this should be, since they both sing the destruction of men. And we shall find that the reason is this, that in the Iliad he sings the deaths of heroes, and in the Odyssey he sings the punishment of fools.[1]

By the arrangement of the feet then there was a plastic beauty and variety imprinted on the parts of the verse; but we have yet to consider how the grace of contour was given to the whole, for Greek verse possesses a contour of sound no less beautiful and round than the contour of form we see in marble in Greek

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1 For compare the difference:—

— — — — — — — ∪ ∪ — ∪ ∪ — —

πολλὰς δ' ἴφιθίμους ψυχὰς Ἄϊδι προΐαψεν

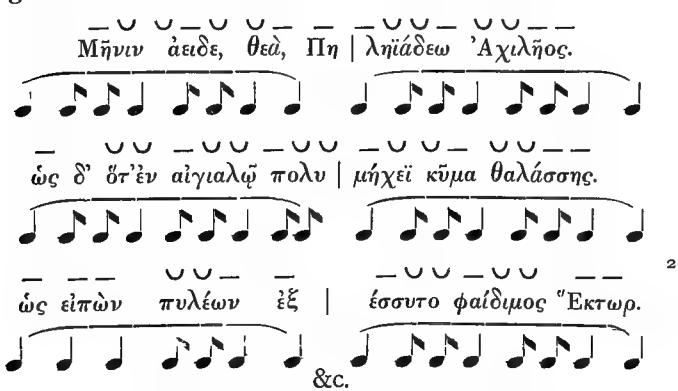
which gives the cue to the two concluding verses likewise; and

— ∪ ∪ — ∪ ∪ — ∪ ∪ — ∪ ∪ — ∪ ∪ — —

νήπιοι οἳ κατὰ βοῦς Ὑπερίονος ἠελίοιο

(Here Homer rouses himself, and you might almost fancy he was exulting in their doom) ἤσθιον. αὐτὰρ ὁ τοῖσιν ἀφείλετο νόστιμον ἦμαρ.

sculpture. And this was given it by the Rhythm. For we must now begin to distinguish between Rhythm and Metre. For Metre is concerned with the separate parts of the verse, aud Rhythm with the entirety of the whole.[1] Metre is occupied with feet, and Rhythm with the relations and balance of those feet. And if we have called the foot a Bar, we may say that Metre is occupied with the Bar, but Rhythm is occupied with the Phrase. So it was by their phrasing then that they secured a firm and clear outline to what would else have been a flux of ever shifting sounds. And at the time we write of, the phrasing was eminently simple, and the epic line with its bold and simple rhythm is like the torso of some heroic figure. And therefore it speaks out, with a clearness that we shall never hear again, the mysterious secret of all Music. For let us take the ground phrasing of Epic poetry, and we shall find that the normal line consists of two phrases of equal length :—



[2]

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[1] διαφέρειν δὲ τοῦ ῥυθμοῦ μέτρον φασὶν ὡς μέρος ὅλου Aristides Quintilianus, p. 49. (Meibomius.) Cf. also Marius Victorinus, 2494. Quintilian, De Inst. Orat., VI. 4. Martianus Capella, p. 190, &c., &c.

2. For the proofs of this phrasing of the Hexameter, see Westphal's Antîke Rhythmik, p. 113.

This then is the normal form of the Epic line, and it consists of two phrases of equal rhythm, which stand in the relation of Question and Answer, Subject and Predicate, or better, of Antecedent and Consequent Phrase. And herein is expressed as clear as day the grand secret of all Musical Form, that is, Duality; which we have seen penetrating the Hexameter down to the very composition of the feet, for each foot if we remember was similarly divisible, that is to say, into 2 equal parts, — | ∪ ∪ and — | —, and which has ever continued to be, as it ever will be, the ground principle of all Musical Form. For even the complex Musical Forms of the present day are found to be but extended systems of Antecedent and Consequent Phrases, and the simpler forms are easily seen to be so. Phrases still go in pairs, the Antecedent is still followed by the Consequent, and strings of them make up the composition. And the great Sonata Form, which overshadowed Europe for centuries, was but a system of Antecedent and Consequent Subjects, each of the two subjects composed of groups of Antecedent and Consequent Phrases. And the Fugue form which preceded it was built of Question and Reply, and had its Duality in like manner. So that we shall not be wrong if we admit that Duality is the secret principle of Music. And comparing Music with Sculpture, we shall say that the secret principle of Music is Duality. But of Sculpture it is Unity. And the harmony of Music is the harmony of Contrast, but the harmony of Sculpture is the harmony of Resemblance.

And turning to the old Hexameter again, we shall be able to study the play of this principle in little. And if we ask how the Contrast between the two Phrases of the Hexameter was secured, we shall find that the possibility of it was secured by the feet of

the 1st Phrase being left open, while the feet of the 2nd Phrase were in a great measure fixed. And so though Homer sometimes writes:—

— ⏑ ⏑ — ⏑ ⏑ — — | — ⏑ ⏑ — ⏑ ⏑ — —

he does not use that form so often as this other one,

— ⏑ ⏑ — — — ⏑ ⏑ | — ⏑ ⏑ — ⏑ ⏑ — —
or — — — ⏑ ⏑ — ⏑ ⏑ | — ⏑ ⏑ — ⏑ ⏑ — —
or — — — — — ⏑ ⏑ | — — — ⏑ ⏑ — —

for his aim is to diversify the 1st Phrase and make it contrast with the 2nd.

But where he does use that first form

— ⏑ ⏑ — ⏑ ⏑ — — | — ⏑ ⏑ — ⏑ ⏑ — —

where both phrases have the same feet, how then is the contrast secured? And it is then secured by the accent, which indeed runs through every tittle of the verse, and would be of itself sufficient to effectuate the contrast, even though the feet themselves were eternally the same. For by the play of accent, or, as it is called, by the Arsis and Thesis, even the equipollent spondee, — —, is made to offer a contrast between its two parts, for the first syllable of every spondee receives a heavy accent (the Arsis), ' and the second syllable a light accent (the Thesis), which is indicated by the absence of any mark, thus: —'—. And this accentuation of the feet was, as I say, extended to the Phrases, and the first Phrase was much more highly emphasised than the other, and in this way was the contrast secured even though the feet were the same.

And the 1st was called the Arsis Phrase, and the 2nd the Thesis Phrase, and they were emphasised thus:—

Arsis Phrase. Thesis Phrase.

— ⏑ ⏑ — ⏑ ⏑ — — | — ⏑ ⏑ — ⏑ ⏑ — —

Much greater then would the contrast be, when difference of feet was added to this difference of accent,

— — — — — ∪ ∪ | — ∪ ∪ — ∪ ∪ — —

And inside this rising and falling of the billow, there was the play of countless little waves, which rose to a head in the middle, and then sank into a trough again by the end. And we will expresss it thus :—

Arsis Phrase. Thesis Phrase.

" ' "' | ' " '

— ∪ ∪ — ∪ ∪ — ∪ ∪ — ∪ ∪ — ∪ ∪ — —

And it will be seen that the height is reached at the 3rd foot. And there is more emphasis at the beginning of the line, than at the end ; and this is in accordance with the nature of the Voice, which sinks at the end of a sentence. And seeing that if we tried to express the rise and fall of the Hexameter line, and also to express the duality of its parts, we could find no better figure to express it by than the Angle , for the first line rises and the second line falls, and this duality of lines and in such a position are necessary to the existence of the angle, and seeing that the Hexameter line is a type of all Music, we may say that the Angle is to Music what the Curve is to Sculpture, and that the Angle expresses the Harmony of Contrast and the Principle of Duality, which is the secret principle of Music, while the Curve (expresses the Harmony of Resemblance and the Principle of Unity, which is the secret principle of Sculpture.

And now let us admire Homer's freedom of treatment, who having these ground principles to go upon, and hard and fast laws like these to observe, yet managed to diversify and infuse as much variety into the Rhythm as he infused into the Metre by the setting of the feet. For it would not have done for him to have used even the most beautiful thing to excess. And as a sculptor wrinkles up the folds of his drapery, and makes creases and puckers in it, only to make the grand sweep of the whole more striking to the eye, so does Homer break up the equal balance of the Rhythm into inequalities and ridges, so as to please the ear all the more when the sublime monotony begins again. And sometimes he breaks it into two unequal rhythms, the second a foot longer than the first :—

— — — ∪ ∪ — ∪ ∪ — ∪ ∪ — ∪ ∪ — —
θαρσήσας μάλα εἰπὲ θεοπρόπιον ὅ,τι οἶσθα.

And sometimes this is reversed, and the first phrase is longer than the second :—

— — — — — ∪ ∪ — ∪ ∪ — ∪ ∪ — —
δώσω τοι κρητῆρα τετυγμένον· ἀργύρεος δὲ.

— — — ∪ ∪ — ∪ ∪ — ∪ ∪ — ∪ ∪ — —
πάπτηνεν δ' ἄρ' ἔπειτα κατὰ στίχας, αὐτίκα δ' ἔγνω. [1]

And sometimes he goes further than this, and by a

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1 I am conscious that some objection may be taken to my showing here. for it may be said that there is no reason why such lines should not still be measured by the equal rhythm. But in this as in some other cases I have let my ear guide me, and have always found in reading the Iliad that some lines fall in my ear in broken phrases, of which these are two. And for others, cf. Il. I. 161. XXIII. 485. V. 729. Od. I. 6.

bold violation of rule, he breaks up the rhythm into 3 phrases instead of two:—

— ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ — —
αὐτὰρ ὁ μήνιε νηυσὶ παρήμενος ὠκυπόροισι.

— ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ — —
Ἕκτορι δ' ἥρμοσε τεύχε' ἐπὶ χροΐ, δῦ δέ μιν Ἄρης.[1]

And then after this roughness of surface, how great is the pleasure of returning to equality again!

And let us take a very pronounced and extended instance of it, and feel this pleasure for ourselves:—

Iliad XVII. line 91.

Menelaus speaks:—

— ⏑ ⏑ — — — ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ — —
ὤ μοι ἐγώ, εἰ μέν κε λίπω κατὰ τεύχεα καλὰ

— — — — — ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ — —
Πάτροκλόν θ' ὃς κεῖται ἐμῆς ἕνεκ' ἐνθάδε τιμῆς,

— — — ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ — —
μή τίς μοι Δαναῶν νεμεσήσεταί ὃς κεν ἴδηται.

— ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ — — — ⏑ ⏑ — —
εἰ δέ κεν Ἕκτορι μοῦνος ἐὼν καὶ Τρωσὶ μάχωμαι

— — — — — ⏑ ⏑ — — — ⏑ ⏑ — —
αἰδεσθεὶς, μή πώς με περιςτείωσ' ἕνα πολλοί.

— ⏑ ⏑ — — — ⏑ ⏑ — — — ⏑ ⏑ — —
οὐλομένην ἣ μύρι' Ἀχαιοῖς ἄλγε' ἔθηκεν.

[1] And it will often be found that in this triple phrasing the feet in each phrase are the same. This is to make it stand out more. Od. I., 68, 9. 25, 29, 161 (where the dactyl and the spondee are inverted). IV. 448 is an admirable example of impressive Triple Rhythm.

— — — ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ — —
Τρῶας δ' ἐνθάδε πάντας ἄγει κορυθαίολος Ἕκτωρ.

Let us observe the beauty and the finish with which the phrases are worked off, and how gracefully they shade off into the ground form, which from hence rolls on regularly again. And perhaps this is a rhythm of hesitation and timidity, for Menelaus sees Hector approaching.

And it is common for Homer to make feints at this triple rhythm and not to continue it, but to get back to the ground form by the middle of the line again :—

Il. XIII. 2.

— ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ — , ⏑ ⏑ — ⏑ ⏑ — —
τοὺς μὲν ἔα, παρὰ τῇσι πόνον τ' ἐχέμεν καὶ ὀϊζύν.

— ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ —

where τοὺς μὲν ἔα παρὰ followed by τῇσι πόνον, so crisply as they abut against one another, make the ear expect a triple rhythm is coming through the line; but this is broken by the solid welding together of the 4th and 5th foots, and the rhythm proceeds a regular double one.

And so those two last lines in our former example, αἰδεσθεὶς, and Τρῶας, seem as if they were about to proceed in triple rhythm

— — — — — ⏑ ⏑
αἰδεσθεὶς μή πώς με περιστείωσ'

— — — ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ — —
Τρῶας δ' ἐνθάδε πάντας ἄγει κορυθαίολος Ἕκτωρ.

but they too are only feints, and their particular object

here is to carry off the Triple Rhythm easily into the Regular Form again. And this is the shading that I spoke about.

Then too he has other arts for diversifying his rhythm, and this time without breaking the equality of it. For he makes abrupt pauses in the line,

— — — — — — ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ — — [1]
νῦν δ' εἶμι Φθίηνδ'·——ἐπείη πολὺ φέρτερόν ἐστιν.

and he generally makes them in the middle of the 3rd foot, at the height of the emphasis, like a great horse rearing at the turn of the goal post.

But sometimes he makes his pause at the 1st foot,

— ⏑ ⏑ — — — ⏑ ⏑ — — — ⏑ ⏑ — —
ἔρρετω.——εἴ μιν κεῖνος ἐποτρύνει καὶ ἀνώγει.

or take that noble one in the 1st Iliad,

ἄλλοισιν δὴ ταῦτ' ἐπιτελλεο, μή γὰρ ἔμοιγε
σήμαιν'·——οὐ γὰρ ἔγωγ' ἔτι σοι πείσεσθαι ὀΐω.

And thus he expresses the scorn of Achilles.

And he plays with the Emphasis as he does with Rhythm. For, as we said, the normal Emphasis of the Hexameter was :—

″ ′ ‴ ′ ″ ′
— ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ — —

or, to leave out the unemphatic accents, we may express :—

′ ″ ′
— ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ — — — ⏑ ⏑ — —

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1 These are the Rhetorical Pauses which I have alluded to in a previous note.

which we should indicate thus perhaps, by musical marks,

— ∪ ∪ — ∪ ∪ — ∪ ∪ — ∪ ∪ — ∪ ∪ — —

And if we care to inquire into the reason of thi emphasis, which we have not hitherto done, we shall find that the height is reached in the 3rd foot because the Cæsura occurs there. And I have described the law of the Cæsura to be, that the 3rd foot should terminate in the middle of a word, in order to smooth over the joint between the two smaller lines of which the Hexameter was originally composed. And that this was the earliest form of the principle seems highly probable; but from this, another and more perfect principle soon developed itself, namely, that this very word, whose middle was to come at the end of the 3rd foot, should likewise have its beginning in that foot, and particularly that its beginning should occur on the last half of that foot, so that at the very moment when the first Linus line reached its conclusion, a new word should commence, and thus wedge the 2nd Linus line into the first and dovetail them completely together. And it was to this commencing of a new word on the the second half of the third foot that the word Cæsura was technically applied. And the emphasis reached its greatest volume in the first note of the 3rd foot, owing probably to the slight pause which would naturally come before the regularly recurring commencement of the new word which began on the 2nd note,

— ∪ ∪ — — — ∪ ∪ — ∪ ∪ — ∪ ∪ — —

τεῖχος ἐύδμητον | κανάχιζε δὲ δούρατα πύργων.

for it is impossible to read this line without an almost

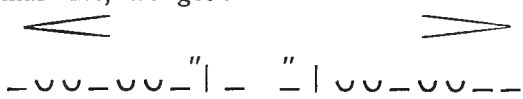
imperceptible pause on the first note of the 3rd foot, thus :—

and it was owing to this slight pause, as I take it, that the emphasis reached its height on the ♩ which precedes it.

And in the line :—

νῦν δ' εἶμι Φθίην δ'.——ἐπείη πολὺ φέρτερόν ἐστιν

which we quoted above, we have seen Homer take advantage of this for æsthetic ends. And he plays upon this emphasis, and varies it, and produces new variety and plastic mouldlng inside the plastic outline of the rhythms. And sometimes he makes a Cæsura in the 4th foot as well as the third, and thus prolongs the volume of the emphasis into the second phrase of the line; and thus, instead of the exact equality of the normal line, we get :—

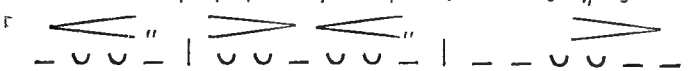


as in the line :—

Αὐτὰρ 'Αθηναίη | κούρη | Διὸς αἰγιόχοιο.[1]

And sometimes he takes quite a new form, on the analogy of this, and imitates this emphasis in two distant parts of the line :—

υἷε δύω | Πριάμοιο τρίτος | δ' ἦν Ἄσιος ἥρως.

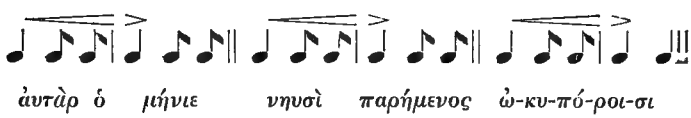


and here he merely locks the two simple parts of the Hexameter by the loosest of junctures, for he only begins

1 We cannot say, however, that this is always so, but our ear, which is in all cases the best judge, will determine it now one way, now another.

the new word of the third foot on the last short syllable of the foot, instead of exactly in the middle of it, and this is probably to weaken the natural emphasis of the 3rd foot, and bring out the two artificial ones in the second and fourth foots more.

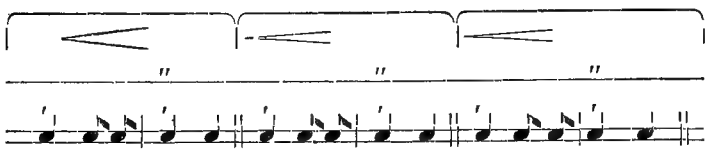
And what shall we say of the emphasis in those strange lines of triple Rhythm, where the original rhythm is thrown into such strange patterns, and the two parts of the Hexameter so loosely locked together? And it should seem that the emphasis in them is in accordance with the rhythm, and that we must write them

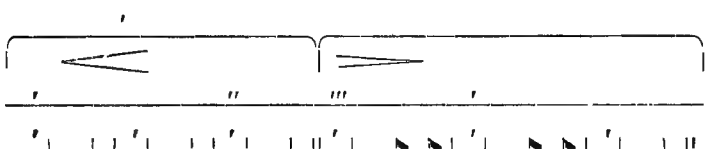


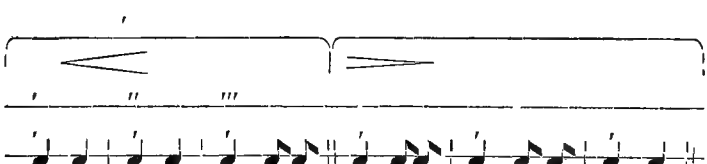
For this is his greatness, to weld all the resources of his art into harmonious wholes, and make them all reflect each other. And the Rhythm colours the Emphasis, and the Emphasis is reflected in the Accent of the feet, and the syllables sort themselves in music to harmonise with all. And all these things does the master mind use at once and to one end—and they are to him but the docile medium through which he expresses his beautiful thought.

And to write a verse of Homer in full panoply, then, would be to bewilder the eye. For it bristles with expression, and we must ransack all the resources of the musical art to render it fully. But let us do so, if only to see before us what can never be heard again. And let us take the first lines of the Iliad again, and render them completely by musical signs :—

μῆ-νιν ἄ - ει-δε θ - εὰ Πη - λη - ϊά-δ'- εω 'Αχ-ι - λῆ - ος


οὐ - λο-μέ - νη -ν ἣ μύ -ρι' 'Αχ-αι -οῖς ἄλ -γε' ἔθ -η - κε


πολλὰς δ' ἰφ - θί -μους ψυ - χὰς 'Αϊδ δι πρ-οΐ αψεν


ἡρ - ώ - ων αὐ -τοὺς δὲ ἑ - λώ - ρια τεῦ -χε κύ - νε-σσιν

οἰ - ώ - νοι-σί τε πᾶσι'—Δι-ὸς δ' ἐτε-λεί - ε -το βού-λη

And if this seem manifold and great to us when we write it, what would it have seemed when he sung it? Oh! the heavens were open then.

And there is much more to be said than this, if we would exhaust the secrets of his art. For we have not yet said how he communicates dignity and gravity to his verses by the use of a Spondee in the 5th place instead of a Dactyl. This is what is called the Spondaic line, and he uses it, as I say, to communicate a solemn tone to the thought, for instance in the curse of Poseidon in the 14th Book,[1] and he uses it to describe how dead heroes are dragged from the field of battle.[2] And the peace of the pastoral life he expresses by the Spondaic line, the lowing of kine by the river, and the bleating of sheep in a valley.[3]

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[1] line 142. *ἀλλ' ὁ μὲν ὡς ἀπόλοιτο, θεὸς δέ ἑ σιφλώσειε.*

[2] Il. XVIII. 540. *νεκρούς τ' ἀλλήλων ἔρυον κατατεθνειῶτας.*

[3] Ib. *ἐν δ' ἀγέλην ποίησε βοῶν ὀρθοκραιράων. ἐν καλῇ βήσσῃ μέγαν οἴων ἀργεννάων,* &c.

And the verse seems to sleep beneath his touch. And this Spondaic line is but an intensifying of the general spirit of repose which pervades all the Homeric poetry. For a verse where the arsis of every foot is equal to the thesis must always proceed at a stately and measured pace, and there can be no hurrying where there is a perfect equality in each step. And this is what secures that majestic calm which is spread all over the Iliad, for even in moments of agony and throbs of excitement there is no faltering or change, and he goes on his way like one unruffled by the cares of men. And this spirit of repose always remained the ideal of Greek Sculpture, and we find how the music of Homer expressed it. And in another way I have often thought to myself how much his art resembled the art of Pheidias, and that is in the simplicity of the means by which variety is secured. For that Panathenaic procession in the frieze of the Parthenon is like Homeric music cut in stone. For it consists of long lines of figures all so much alike, and yet we can never be done gazing on them, and are often tempted to wonder why, for it seems at first that when we have seen one we have seen all. But whoever looks closely at them shall find the cause of his delight to be a simple and sublime variety, like the variety of Nature, who made the forests with not one tree the same. For first come figures with their drapery plain, and those that follow have their drapery gathered into folds, and then the legs are bared, and then the upper part of the body, and then the whole naked body comes. And the verses of the Iliad are like the Athenian horsemen in the procession. They are all alike, and yet they all are different.

Such then was the state of Greek music when the

Hexameter overarched the world. But henceforward for some little time our task is an unwelcome one, for we have to trace the breaking up of the Hexameter, and to say how meretricious elements insinuated themselves into the primitive simplicity of Epic recital, and became the cause of the Hexameter being enfeebled, and of its ultimate decay. And first of all we find a greater attention began to be paid to that instrumental prelude, which was used to usher in the recitation and as but a graceful way of giving the note to the voice. But now this trinket or adornment of the song began to have greater attention paid it. And first of all its length would be extended and the bard would hang over it more, simply because he found it pleased his hearers. For we must now think of a softer age beginning, and the exploits of heroes would not awake such sympathy as they used to do. And the women wore more gold ornaments,[1] and the trappings of the banquet were more splendid, and so the ornament of the song began to glitter brighter too. And first the prelude would extend in length, and then it would increase in intricacy, for the minstrels would soon see the advantage of making a favourable impression to commence with, till at last that which had once been of no account at all began to assume an importance as great, or even greater than the song itself. And now we see signs of a great division in the minstrel ranks, and probably on this question of the prelude. And the sterner ones set

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1 The Helen of the Odyssey, who has 3 attendants to wait on her and such display of wealth in gold and silver, and who has learnt the use of opiates in Egypt, may perhaps be drawn from some of the luxurious dames whom Homer saw beginning to appear around him in his later years.

themselves in reaction against the spirit of the time and dispensed with the prelude and the lyre altogether; but the gentler ones followed in the swim of the age, and went on developing and enhancing the prelude. And the first order of bards attained their climax under the poet, Hesiod, and they went about, as I say, simply reciting their poems, with no lyre, but carrying a staff or an olive branch instead. And we must not follow their history, for it belongs rather to a history of poetry than a history of music. But we must follow the fortunes of the second order instead, who took the contrary course to these, and they went on heightening the charms of their music because it pleased, and drifting along in the current of the age, till at last there came one who fathomed the possibilities of the times, and set himself at the head of the movement. And his name was Terpander, and he was a native of Lesbos, which was now just beginning to be what it afterwards became, the centre of Greek civilisation and refinement.

And finding the excesses into which the prelude was running, and that it was by this time a mere wanton sport with sound, he conceived the idea of chastening it and ennobling it by setting words to it, for that the instrument could not go very much astray when it was in company with the voice. And by the following means he gave the prelude a perfect *raison d'être*, and impressed on it a clear artistic form: he separated the invocation of the gods, with which the recitation opened, from the body of the recitation itself, and made its words the words that were to be sung as the prelude. Than which nothing could have a more ennobling effect on the waywardness of the prelude, for while formerly it had been a mere show piece to exhibit the cunning of the player, it now

became a kind of grace to the recitation that was to follow.

But although this reform of Terpander was a great and noble one, we must see in it signs of the breaking up of the old Epic. For does not this separation of the invocation from the rest of the poem point clearly to such a breaking up? And if we examine into the practice of the minstrels themselves, we shall find that this breaking off of the invocation by Terpander was but an additional tribute to a disintegration that had already commenced. For long before his time there had been a failure of originality among the minstrels, and they no longer made their own poems, but contented themselves with reciting the verses of Homer. And what is more, only portions of Homer, and they selected such portions probably as best suited their powers, and with these carefully rehearsed and prepared they entered the lists in those contests of minstrels, which we read of at Sicyon, Epidaurus, Trœzen, and other places. So that it is plain how effectually the unity of the old Epic was broken up by these means. And there is another inference we may make from this, how greatly the popular conception of the minstrel had changed since Homer's time. For the minstrel was no longer the maker of poems, but simply the reciter of them; and by consequence it was he who had the finest voice and the best style, who now received the prize. So that it seems we have now got to an age when the sound was more considered than the thought, the form than the substance. That is to say, there was Melody in the air; and hence we may understand the success which attended the reform of Terpander, who joined words to the prelude which the Lyre had used to play alone, and thus enabled a beautiful melody

to be sung before the commencement of the recitation.

And the more the genius of the minstrel inclined him to this softness of expression, which is Melody, the greater pains would he bestow on the prelude. And the words of the prelude being, as we said, an invocation to some god, those whose genius lay that way would take advantage of the theme to introduce some anecdote or story about the exploits of the god, and so greatly lengthen the prelude. And it is probable that the opening which was here given encouraged many of them to become makers and creators again, but they limited their invention to the prelude.[1] And of these preludes we have many preserved to us, and some of them are short invocations of two or three lines or so, and others are much longer and contain an anecdote about the god. And probably the god that was to be invoked was determined by the place where the recitation was given, or if it were a contest, by the place where the contest was held.[2] So that in an invocation to Ceres we may think of a contest of rhapsodists in Sicily, to Juno of one at Argos, to Venus in Cyprus, and so on.

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1 But that they certainly exercised their invention here we may learn from Plutarch, for he says, the rhapsodists *τὸ πρὸς τοὺς θεοὺς ὡς βοόλονται ἀφοσιωσάμενοι εἴς τὶ Ὁμήρου ἔπη μετέβησαν* where *ὡς βούλονται* is a clear innuendo at this.

2 The preludes many of them contain the words, *τήνδε σάω πόλιν.* Many of the so-called Homeric hymns are really preludes, as is easily seen from the constant termination, *αὐτὰρ ἐγὼ καὶ σεῖο καὶ ἄλλης μνήσομ' ἀοιδῆς,* or the still more telling one, *σεῦ δ' ἐγὼ 'αρξμενος μεταβήσομαι ἄλλον ἐφ' ὕμνον.*

And now Terpander having learnt how to form melody from his practice in the prelude, proceeded to his next step, and this was to set the verses of the recitation which followed likewise to melody and cause them to be sung to an accompaniment of the lyre, which accompanied the voice note for note.[1] And sometimes it was the verses of Homer which he melodised, and sometimes his own.[2] So that we may admire how short the recitation must have become before this was possible.

And it was about this time in the life of Terpander. that he left Asia Minor and went to Greece. And possibly he went on a visit to the mother country of his native island to see some Bœotian kinsmen there. And being there he would naturally go to Delphi, for it is only 40 miles from Thebes, or little more than 20 from Orchomenus, and Parnassus is on the way. Or if we take the common account, he had to fly from Lesbos on account of some crime he had commmitted, and went to Delphi to find out how he might expiate it. But at any rate, whichever way we take it, we find him a short time after he had quitted Lesbos fully established at Delphi, where it appears he had entered the service of the priests as composer of music to the temple. And now begins the second great period of his life, in which he

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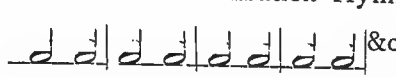
1 Plutarch—De Mus. 28. *τοὺς δ ᾽ἀρχαίους πάντας πρόσχορδα κρούειν* (i. e. *πρὸ ᾽Αρχιλόχου*). We may set down Terpander's date at 780 B. C. Archilochus at about 685. Terpander indeed might go earlier still, *καὶ τοῖς χρόνοις σφοδρὰ παλαιός ἐστι*, say, Plutarch. But these two dates, as far as I remember, are the admirable calculations of Westphal.

2 "Terpander, being a maker of tunes, set tunes to his own verses and also to Homer's." Plutarch, II. 3.

carried through and brought to perfection that great innovation, to which all his efforts had hitherto been steadily pointing. Now for the first time we may give him the name of the Inventor of Melody, which is a name he hardly deserved before. For his joining words to the prelude of the lyre and his melodising the verses of Homer must be thought of as little more than teaching the voice to soar in beautiful tones, more than it had used to do; and the source whence he derived his first idea of such a thing, namely, the extemporised prelude of the lyre, will show us how nearly connected his melodising was with extemporisation, being probably nothing else than it. But now for the first time and while in the service of the Delphian temple, he conceived the idea of forming definite tunes. And probably his practice in religious music would help him greatly to such a result. For the music that was used at Delphi was very slow and grave, as befitted the solemnity of the ceremonies. And the principal hymn that was sung was the Libation hymn, or Spondeiasmus, which was sung when the solemn libation was poured out to the god. And its name will give us an insight into its character. For the metrical foot called the spondee, which had probably some other name in these early ages, was afterwards called "Spondee," because it was invariably employed, to the exclusion of all others, in these solemn Libation Hymns, or Spondeiasmi, at Delphi. But the spondee of the Libation Hymn differed from the ordinary spondee in this respect, that it was exactly double its length.[1] And so the Libation Hymn proceeded in this way  &c.,

1 Aristides Quinctilianus.

instead of ,

and it was probably sung in a low, monotonous recitative, and it may serve as a fair type of the rest of the Delphian music. When then Terpander was put to it to compose in this grave and severe style, what effect would it have on his genius? He would infuse the buoyancy of his melody into this slow Libation Hymn as he had formerly done into the Hexameter, but this time he would remember the notes. The fleeting modulations of tone, which had mounted from the short spondee and the still lighter dactyl, and had been swept away in the rush of the Hexameter, would now be so protracted and so tardy in their departure, that they would fasten themselves in his mind almost against his will. In this way he was enabled to remember the melody of the song, and he carried out the principle to its due completion, and henceforth began to compose hymns in which each syllable had its particular tone assigned it, and the hymns he thus composed were called Nomes, ("laws"), because now for the first time the tones which should accompany the words, and which had formerly been left to the mercy and option of the singer, were now for the first time regulated and fixed syllable by syllable, so that there was no departing from them. These Nomes of Terpander then were the first actual tunes that were heard in Greece.[1] And they attained a celebrity

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1 In this the writer follows common opinion. Plutarch gives us no further account of the Nomes than that they admitted no change of key nor change of rhythm. The elaborate attempt of Westphal to restore the Terpandian nomes from the definitions of Julius Pollux has ended in the regions of fancy. For other explanations see Prideaux ad Marmor, Par. XX. Burette in the Mémoires de l'Académie des Inscriptions. X. 220. Marpurg. Kritische Einleitung in die Geschichte der a. & n. Musik 19. 65. &c.

that was very great indeed. And the names of the principal ones have come down to us: they were the Tetracedian, he Acute, the Cepion, and Terpandrian Nomes.[1] And the nomes of Terpander were still sung in the Delphian services so late as the days of Herodotus.

Now about this time it happened that a sort of social revolution took place in the kingdom of Sparta, and it was a reaction against the cramped and one-sided development of life which had resulted from the harsh constitution of Lycurgus. For the regulations of Lycurgus were aimed at producing nothing but warriors, and as long as war lasted their imperfections were never seen. But now the Messenian wars had been brought to a glorious close, and the nation was abandoning itself to peace, and a cry arose for more air than Lycurgus granted them, and for liberal principles of thought, and for culture and refinement. And the leaders of the movement were called in derision by their sterner contemporaries, Parthenii, or "The Girls."[2] And we know that not many years afterwards popular feeling was too strong for them, and they were banished bodily from the country. But in the meantime "The Girls" had it, and so great was their influence among the people at large that the Ephors were tempted to make some concessions, and to relax the rigour of the Lycurgean discipline in favour of the new ideas. Distinguished men were invited to Sparta from other parts of Greece, sculptors, poets, musicians, architects, and, among the rest, Terpander, whose fame had doubtless reached Sparta long before, from the intimate connection that,

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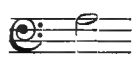
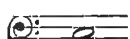
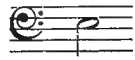
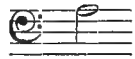
1 Plutarch, De Mus. 4.

2 Lit. "the effeminate." This seems the best explanation.

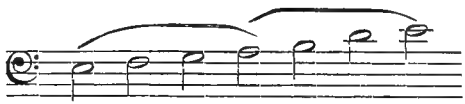
existed between Sparta and Delphi. And he was invited to Sparta to reform the Spartan Music. And it is strange to find the ephors promising to sanction his innovations by law; so that it seems as if they courted change in a city that was the most conservative in Greece. Terpander, then, the Æolian, coming to the centre of the Dorian civilisation, found many things that were new to him, and he was invited to reform the music. And among other things he found that the scale in use at Sparta was totally different to the one he was accustomed to. For it should seem that the scales, that were developed in various parts of Greece, differed from one another very much as the dialects did, and now Terpander, who had hitherto been acquainted only with the Æolian scale, found himself face to face with the Dorian scale. And these scales had grown up independently of one another in different parts of the Greek world, as others had done or were doing, being strictly compasses of voice, and developing, as we have seen them develop in the primitive times of history. And they each had a compass of four notes (and this was the compass, if we remember, of Homer's lyre[1]); but the scale that Terpander had used, the Æolian scale, began on A  , but the Dorian scale began on E  . And this Dorian scale,

1 These primitive scales bear the strongest marks of Instrumental influence, and no doubt grew up under the immediate tutelage of the Lyre, for the strings of ancient lyres were ever in "4" s (cf. Book I. Cap. 5.), and here we have a vocal scale exactly reflecting the Lyre Scale. The purely Vocal Scales of Greece, which will be discussed hereafter, present a very different appearance, Vide Infra.. Chap. VI.

as he found it in Sparta, consisted of four consecutive notes going upwards from E,

And now comes the great achievement of Terpander's life. And it falls in the 3rd period of his activity. For this is the 3rd period, after he had been invited to Sparta. And the first period was while he led the life of a rhapsodist in Asia Minor. And the second period was the Delphi period, when he acted as composer of music to the temple. And the third period was now. And in it falls the great achievement of his life. For being invited to Sparta, and being entreated, as it were, to innovate, he conceived the idea of joining the Dorian scale to his own Æolian scale. And this was the innovation he effected. And the two scales joined, the Dorian, which began on E,  and the Æolian, which began on A,  produced the following scale, which is known in Greek Music as the Scale of Terpander:—

Dorian Scale. Æolian Scale.



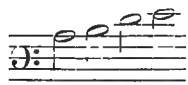
And before this time there was no Greek scale that had more than 4 notes,[1] but now there was a scale with 7. So then well may he indulge in the proud boast,

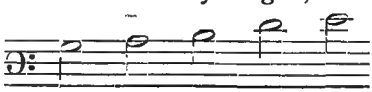
ἡμεῖς τοι τετράγηρυν ἀποστέρξαντες ἀοιδὴν
ἑπτατόνῳ φόρμιγγι νέους κελαδήσομεν ὕμνους.

"We have grown weary of your four note songs, and henceforth new hymns will we sing to a lyre of seven chords," for he increased the strings of the lyre agreeably to the increase of the scale, for the lyre

1 Or five. See Infra., p. —. 2 Terpander in Clemens.

accompanied the voice note for note, and therefore he was obliged to increase them. And after his time all the lyres at Sparta were made with 7 strings. And this change in the strings of the lyre, like the change in the notes of the scale, was ratified by law, and remained unaltered in Sparta for ever.

In this way was the scale of the Dorians added to the scale of the Æolians, and if we judge it by the analogy of the dialects, we shall describe it as the grafting of a younger form of scale upon an older form. For the Æolic dialect notoriously contains all the oldest forms of the Greek language, with its F, ρ for σ, ν for λ, λ for δ, &c., all of them forms of such antiquity that they appear in the Latin language, and speak of having existed in that primitive epoch, which preceded the separation of the Greek and Latin Races. If then we assume the oldest forms of the Greek Music to survive in the Æolian Scale, as the oldest forms of its language in the Æolic dialect, we shall be led to a conclusion that may interest us. For if we look at this Æolian Scale,  which Terpander added to the Dorian, we shall find it to be an Isolating Scale, for there is a break between B and D, or in other words, it consists of two small scales that are not joined together. And although we cannot say that there is a Great Scale and a Little Scale here, for both are of the same compass, we have merely to tamper with it a little and add a G at the bottom, to convert it into the very scale which we believed was in use among men in those primitive times before history began, thus :—



I say, this is an interesting subject, and affords ample scope for those who like to pursue the inquiry, but the evidence is too small and too untrustworthy in this period of our history to enable us to consider the matter more than cursorily, and there is much surmise and theory in what we have even already said.

Terpander never left Sparta again. He was now an old man, and it was time that his wanderings should come to an end. And the Spartans united to pay the old man honour. And there was a special decree passed, which gave him the right of singing first of all the minstrels in the annual contest at the Carneian festival.[1] And this privilege was afterwards extended to his disciples, who were known as the Sons of Terpander, and their proficiency was so great, that they carried off the prize at this festival year after year for three generations. And the last who conquered was named Periclitus, and he comes late in our history.

And we have spoken of the Nomes of Terpander, and have given the names of those that we know. And there is something preserved to us of his, which looks as if it were a prelude to a Nome, for possibly the Nomes had preludes too,[2] and from its gravity and the solemnity of its subject it looks as if it belonged to the Delphi period of his life,

Ζεῦ πάντων αρχὰ, πάντων ἀγάτωρ,
Ζεῦ τοι σπένδω ταύταν ὕμνων ἀρχάν. [3]

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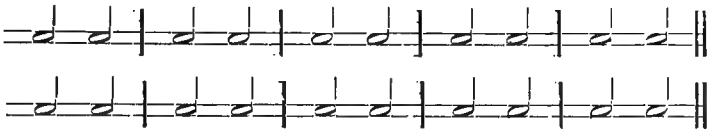
1 The herald used to call out, τίς μετὰ τὸν Λέσβιον ᾠδόν; (Suidas).

2 This is a case in which the projection of Julius Pollux may be taken in evidence (IV. 9), and I cannot but think that the ἔπαρχα refers to a Prelude to the Nome.

3 Terpander in Clemens. Stromateis VI. 279., in Migne.

which is in the double spondee measure, and was chanted thus :—



and the occurrence of the word, σπένδω, seems to suggest that we have here a fragment from one of the Libation Services. And the Nomos Tetraoidios has been explained to mean the Nome with four notes in the melody,[1] and must also date from the Delphi period, before he framed the complete scale at Sparta. And it is probable that the gravity of style, which he acquired at Delphi, he retained to the end, for of the other Nomes that have been explained to us, we are told that the Nomos Orthios was in these long feet, and so was the Nomos Trochæu,[2] the Nomos Orthios being written in semibreves and minims, and the Nomos Trochæu in minims and semibreves, the latter being the exact converse of the former, and putting its double minims or semibreves where the other had minims, and its minims where the other had double minims or semibreves.[3]

Terpander by leaving Lesbos early and living most of his life at Delphi and Sparta, had escaped the influences of the city life, which was just beginning to wake into vigour in the islands and the Asiatic cities at his time, and had been able to develop his art straight on from Homer, in much of its traditional form and spirit, and amid surroundings which were eminently favourable for the preservation of that spirit.

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1 This. I imagine, is the opinion of Westphal in his notes to Plutarch in the second volume of his History.

2 Aristides Quintilianus. 3 Id. I. 37.

For Delphi, owing to its connection with religion, was slow to modernise, and Sparta was to the last the undoubted heir of the heroic life and art. But in Asia things were taking a very different turn, and still more so in the precocious islands of the Ægean Sea, which were now putting on their weak-woven garments of prosperity. And the old ideals were being shattered, and new ones were coming in; and the commercial life with all its blunt levelling tendencies was encompassing men, and besides this a remarkable change was coming over the language, which was destined to have an incalculable effect on the future Music of Greece.

For it should seem that language, like other things of man's creation, is smitten with its maker's instability,[1] and is in constant flux of strength and weakness, even in the short history of a single nation. And the strength of a language is when it is blurted and mouthed well; and its weakness is when it is clipped and minced. Or it is a strong period in the history of a language when it is spoken slowly and deliberately; and it is a weak period when it is talked with great rapidity, for this is a sign that the thoughts are in excess of the means of expression, and that they crowd so for utterance that the integrity of the sound is sacrificed to their convenience. And these periods come and go in the history of a nation, but sometimes their features are more marked than at others, and sometimes their duration too is longer. And when a period of weakness lasts for a very long time indeed, and seems as if it were about to become

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[1] *ἄνδρες ἀμαυρόβιοι, φύλλων γενεᾷ προσόμοιοι,*
ὀλιγοδράνεες, πλάσματα πήλου, σκιοείδεα φῦλ' ἀμενηνά.

chronic, it has been customary for writers of recent years to treat it as an outbreak of Phonetic Decay. Yet we must be careful to nse this term with all reservation, since it can in strictness be only applied to the termination of a language's history. For a young, vigorous language will easily overcome these outbreaks, and right itself again, as a young man triumphs over the attacks of disease. And let us see what effect such an outbreak will have on a language, and how the language will right itself again. And first of all—and this is the leading sign —the language will be talked more rapidly, and whether this is due to the cause we have mentioned above, to the excess of thought over the powers of utterance, or whether it may not indicate a dulling of the ear to the beauty of sound, or thirdly, may not be the simple consequence of an ever increasing familiarity with the vehicle of expression—may well admit conjecture. For it seems that the more centuries pass over a nation's head, the greater skill will they have in managing the machineries which make up life, and as the wheels of their government work more smoothly, and the machinery of their traffic is improved, so will their language too trip lighter off the tongue. And perhaps the lightness and celerity it acquires may be set down as one of the many forms in which a greater briskness of life shows itself, for it is principally at periods of great national activity that these symptoms of the language make their appearance. And strangely enough, what is in reality the result of an increased vitality is set down as a symtom of decay. And why it should be so, and that it is really so, we may see by looking round at the state of our own English language at the present moment, which is now spoken with much greater rapidity than it used to be, and how this

rapidity has affected it. And it will be seen that we gain our rapidity by crushing our words. For in such phrases as "some water," "some wine," we do not speak the words as they stand written here, but we say "s'mwater," "s'mwine." And "perhaps" has become "praps," and "every," "evry," and "several," "sevral," and "personal," "persnal." And we may see under our eyes the long vowels of the English language passing into their corresponding short ones, and these again into other vowels which are shorter still. For the old English long o, which is properly written *ow*, has by this time disappeared from most pronunciations, being replaced by the short o, as in "knowledge," "acknowledge," &c., or oftener by the soft "ou," as "cow," "now," "prow." And the short o is fast passing into u, as in "money," "honey," or into the still weaker i, as in "women." And this weak short i is usurping the place of many of the ancient vowels, of the e, as in "regiment," "England," "engine," and of the short a, as in "pinafore," "separate," while the long a is sinking into e, as "any," "many," and will soon be merged in the all-engrossing short i, which is the most clipped of vowels. And it is the same crushing tendency which is at work in the dropping of the aspirate at the beginning of words—which has long been dropped in the middle and the end, as "white," "what," "borough"—and in leaving out the beginnings of words, as "them" is passing into "'em," and "because" into "'cause," and in cutting consonants in the middle, as "would," "could," should," where the l has long been dropped. And such a change as we see passing over the English language at present, was passing over the Greek language at the time we are writing of. And it was felt most in the centres of activity and bustle, which at that time were the islands and the cities of Asia

Minor, just as we remark the changes most in our centres of activity and commerce, and most particularly in the metropolis of our country. But the Dorians, whom we left a page ago, were but little affected by these changes, and the language with them remained but little altered. And if we turn to the Dorians of our own land, we shall be able to see how little they are affected too by our linguistic changes, and how the older and more complete forms of our language survive among them. For the Scotch are the Dorians of Britain, and in Scotland the words are still round and full-blooded, and all the varieties of vowel sounds are still retained unimpaired. And looking at the measured pronunciation which prevails in Scotland, we shall be able to sum up in one sentence the principle which is at the bottom of the entire linguistic change. For the Scotch sound every syllable of each word with almost equal emphasis, but we on the other hand single out one, or at the utmost two syllables, and laying peculiar stress on these we let the rest of the word shift for itself. So that such words as "stewardess," "actress," "committee," which become with us, "stéwrdis," "áctris," "cmítti," are still sounded in Scotland precisely as they are spelt, with almost equal emphasis on every syllable, "stewardess" (— ∪ —), "actress" (— —), "committee" (— ∪ —). That is to say, we pronounce our words by Accent, they pronounce them by Quantity; and it is this growing pronunciation by accent that is at the root of all the clipping and mincing of words, which we have just been considering in detail; for the rest of the word is invariably sacrificed to the chosen syllable, and this tendency, when carried to exaggeration ends in leaving out letters and whole syllables themselves. It is for this reason that the naturalisation of the

Hexameter Measure in English Poetry has always been attended with failure, for the Hexameter measure consists of feet, each of two syllables, of which the second syllable is as long as the first. And Poe has well said that there are only two words in the English language, as we speak it to-day, that have their 2nd syllable equal to their first—"compound," and "complex." To which we may add two or three more, as "broadcloth," "housemaid," and the word "Spondee," itself. But the list is soon exhausted.

And such a change as we see has passed or is passing over the English Language at present, was passing over the Greek language at the time we write of,[1] that is to say, about 600 years before Christ, when the city life was beginning to hum loud around men, and the great cities of Miletus, Ephesus, Smyrna, Rhodes, Colophon, Magnesia, were becoming marts for the trade of the East, and the Cyclades were in the heyday of their prosperity, and new forces were working their way up through the tossing elements of life. Three centuries or more had elapsed since the time of Homer, and the bards and minstrels had passed away into the land of dreams and legend. Even Terpander to the men of these times was like one but half emerged from fable, and his music had sunk like water in the sand at Sparta, without much influence on the great world beyond. And the heroes and their battle-shouts and deeds of war and tumult were lost in the chaffering of merchants and the creaking cordage of argosies.

And now that heroic metre that had endured so

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1 Of course I am here speaking of a very modified form of accentual pronunciation, and it is a point in other respects I would be gladly excused from pressing.

long—the great Hexameter fell asunder. And it had weathered many ages. For, as we have seen, it was in existence before Homer's time, and he had done little more than bring it to high perfection. And after his time it still held its own through the Epic poets that succeeded him, who are called the Cyclic Poets, and through the school of Hesiod and the school of Terpander, for except in his religious nomes, which he wrote for the temple of Delphi, Terpander always used the Hexameter measure. And the traditional account of the Hexameter and its origin which the Greeks themselves give is as follows: for it was said to have been invented in Lycia in the most remote ages, before the worship of Apollo had travelled from Lycia to Greece, and that the inventor of it was a priest of Apollo, called Olen.[1] And Olen brought the worship of Apollo from Lycia to Delos, and from Delos the Hexameter had travelled to the islands.[2] And afterwards he brought it from Delos to Delphi, whence the Dorians got it.[3] And this is the account that the Greeks give of the Hexameter. And it had come in with the Sun God, who rises above the mountains of Lycia, but is first seen in Greece when he rises from the waters behind Delos.

But now under the influence of the changes which had been going on in the language all this time, the Hexameter toppled. For in the briskness of pronunciation and crushing in of syllables which now

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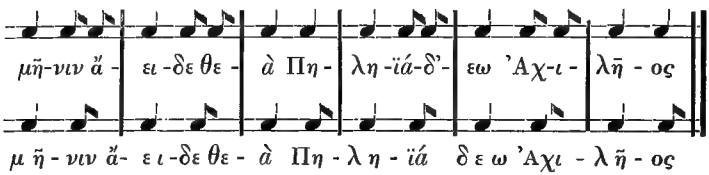
[1] *Ὠλὴν ὃς γένετο πρῶτος Φοίβοιο προφάτας*
πρῶτος δ' ἀρχαίων ἐπέων τεκτάνατ' ἀοιδήν.

[2] *ἐκ Λυκίης ἐλθὼν ἐποίησε τοὺς ὕμνους τοὺς ἀειδομένους ἐν Δήλῳ.* Herod. IV. 35.

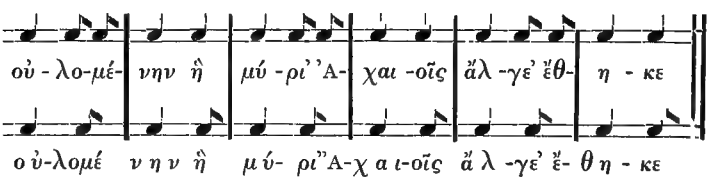
[3] *μαντεύσασθαι πρῶτον* (sc. *ἐν Δελφοῖς*) *καὶ ἆσαι πρῶτον τὸ ἑξάμετρον.* Pausanias, p. 809.

obtained, that equality of pronunciation, which was necessary to the stately repose of its measure, had completely passed away, and to recite Hexameters was to affect a slow and portentous pronunciation that was unnatural to the tongue—unless indeed one were to crush up the syllables agreeably to the speech of ordinary life, and then the reciting would be natural enough. And a native of the island of Paros, named Archilochus, conceived the idea of adapting the pronunciation of ordinary life to the Hexameters, and reciting them in this way. So he crushed up the syllables of the Hexameter, crushing grapes.

Here is a specimen of Archilochus' grape-crushing:—

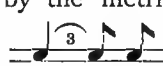


and the next line



In this way he evolved a new species of time in the world, for whereas the Hexameter bar, with its equal arsis and thesis, is in Common Time, Archilochus' bar, where the arsis is unequal to the thesis, is in Triple Time. Or more strictly the Hexameter is in $\frac{2}{4}$ time, and Archilochus' measure is in $\frac{3}{8}$, as we should phrase it. The Hexameter has 4 shorts in the bar, for each long was equivalent to 2 shorts, and we may write it $\frac{4}{8}$ if we choose, and Archilochus' has

only 3 shorts. In this way was Triple time first brought into the world, and among the Greeks it retained to the last the sign of its origin, for while we beat our Triple time with three beats in a bar, they only used two beats, but instead of beating two long, as they did in the Hexameter, they now beat one long beat and one short one.

Now this tendency which reached its climax in Archilochus had been in existence, though only in embryo, long before his time, for the language was slow of changing. And in the Cyclic Poets who succeeded Homer we see the first signs of it appearing, for there is a tradition that they sometimes used dactyls which were shorter than the ordinary dactyls by one syllable—that is, they had the value of 3 shorts instead of 4. And this Cyclic dactyl, as it was called, was represented by the metricians of later times in the following way: 

for this is the way we mark it in our notation, when three notes are to be recited to the time of two. And that is what the metricians tell us, that the long syllable of the Cyclic dactyl and the first of the two shorts that followed were chanted to the time of one long , while the second of the two shorts preserved its own time, thus . And this, as will be seen, converts the bar really into a triple bar, though it was not definitely conceived as such, and was only a momentary yielding to the influences of the language. While even Homer himself crushes up his dactyl once or twice for the sake of pungent effect, for it seems certain that such lines as

αὐτίκ' ἔπειτα πέδονδε κυλίνδετο λᾶας ἀναιδής

in which he seeks to represent by the language the

hopping of Sisyphus' stone down the ledges of rock; or that line which describes the trotting of Agamemnon's mules,

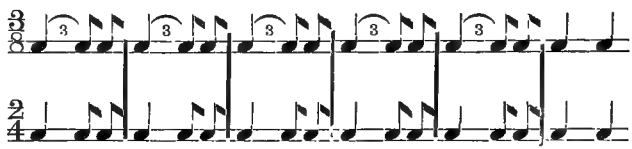
πολλὰ δ' ἄναντα, κάταντα, πάραντά τε, δόχμιά τ' ἦλθον.

or the galloping of Achilles' horses,

κραιπνὰ μάλ' ἔνθα καὶ ἔνθα διώκεμεν ἠδὲ φέβεσθαι

&c., ought rather to be read

than :—



which would make the line drag too much, and spoil the effect which he intended to produce.[1] So that we may say that even Homer appreciated the possibility of such a thing as triple time.[2] But he let it go again, and there the thing lay undeveloped, but gradually gathering strength by the influences of the language, till it woke into being beneath the touch of Archilochus.

And Triple Time means gaiety and joy, and the age was now ripe to receive it. For we are now in the days of Scolium and the Comus, and the statuesque objectivity of the elder bards had passed quite away, and had given way to the subjectivity of the Individual, with all his joys and sorrows, and passions and hatreds. And the scorn of man was now first heard in music, and his endless love, for these things had the epic poets stifled and kept under, in the unbroken repose

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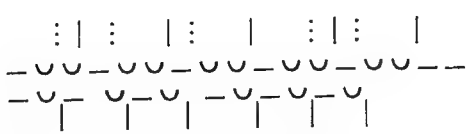
1 Cf. the remarks of Dionysius of Halicarnassus on the line *αὖτις ἔπειτα* in his De compositione verborum, 20.

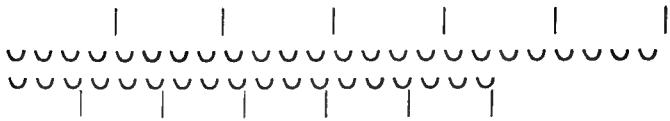
2 Once or twice he has used a Trochee in the first place instead of a Spondee. Il. —, but it does not seem to have been intentionally employed in this passage.

of their art. And shall we say that the Dance was insinuating itself into the sphere of Music, for Triple Time has ever been the time of the Dance? And those short forms that it delights to turn in—those short dance measures, the Nuptial Song, the Revel Song, the Vintage Song, the Phallic Dancing Song, were filling the world again. As it was before the Hexameter began, so was it now, for the great heroic metre lay scattered in fragments on the ground. Who then is he who will build new forms out of the crumbling mass, as shepherds build their huts from the ruins of castles, or better, as he who built a palace from the ruins of a Pyramid? Where is the Architect to come from that shall raise us our terraces again? And the island of Paros, which gave Greece its marble, gave it likewise its musical forms. And the Architect of the Music again was Archilochus.

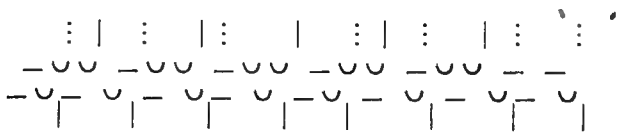
Archilochus finding the Hexameter take this light and diminished form beneath his hands, and because it was so short and stunted—for though in theory perhaps the ♪ of the new bar |♩ ♪| was equivalent to the ♪♪ of the old |♩ ♪♪|, yet in practice it was very different, and there was a real lopping off of the last quaver, so that the new line had ended, by the time the old one had reached the middle of its 5th foot, thus,



and was in reality a full quarter of a line shorter; for the old Hexameter contained 24 shorts, but the new line only 18, as we may easily see by resolving the longs into shorts,



Archilochus, then, seeing how short and weak the new line was by comparison with its great original, conceived the idea of strengthening it and giving dignity to it, by increasing its length and making it actually as long as the Hexameter itself. And to do this he had to increase it by a quarter of its length, that is to say, he had to add on 6 more syllables to it, that is, 2 feet, ⏑ ⏑ ⏑ ⏑ ⏑ ⏑. And so he constituted the
— ⏑ — ⏑
line in 8 feet instead of 6, and now it was exactly as long as the Hexameter :—



And in order to give body to this long slender line, and if possible to rival the majesty of the Hexameter close—for that close of the Hexameter — ⏑ ⏑ | — — || is full of unutterable majesty—he resolved that the last foot of his line should consist of one sustained note ♩ . , equal in value to the two notes which at first composed it, ♩ ♪,[1] and in this way he gained a fine close, which emulated if it did not quite come up to the close of the Hexameter. For let us consider this close and see how firm it is,

and how well it apes the dignity of its pattern,

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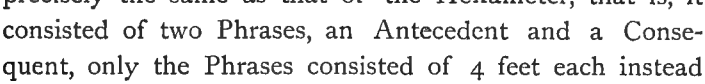
[1] *μακρὰ τρίχρονος*, written in Greek, ⊥. (Anonymi Scriptio de Musica.

[1]

And in this way he finally determined the line, that is to say, that it should consist of 8 feet, and that the last foot should consist of one sustained note of the value of a full bar. And the rhythm of the line was precisely the same as that of the Hexameter, that is, it consisted of two Phrases, an Antecedent and a Consequent, only the Phrases consisted of 4 feet each instead of 3, because 4 feet of this new line were equivalent to 3 feet of the Hexameter, and the phrasing therefore was as follows:—



And the line itself has been called by later writers on Music, the Trochaic Tetrameter, because the name that was given to this new foot, ♩ ♪, was Trochee and the word, Tetrameter, was used, which means 4 bars, because it was afterwards read in 𝄵 time instead of 𝄴, as we shall see, giving 4 bars instead of 8. But the Phrasing never altered to the end, being always the same as Archilochus had constituted it.

And now Archilochus, having constituted this light tripping line as we have said, conceived the idea of forming a new and graver measure out of the same materials. And seeing that what gave this Trochaic Measure its airy buoyant character was the weight being thrown at the beginning of each foot, which gave the foot a bounce, so to speak, and made it fly along, he considered that if the weight were thrown at the end of the foot instead of the beginning, it would make the

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[1] πρώτῳ αὐτῷ τὰ τετράμετρα ἀποδέδοται. Plutarch. De Musica. 28.

line drag more, and so procure the effect which he wanted. And he was led to discover how he might do this, by observing the popular songs of his time. For the popular songs, being constructed with much greater freedom than the artistic forms of music, had always allowed this licence to the poet, that he might make use of an extra syllable at the beginning of the line, whenever the necessities of his language seemed to call for it. And in this loose and free way was the Linus constructed, which we spoke of as being the nucleus of the Hexameter, for it ran thus:—

— ∪ ∪ — ∪ ∪ — —
αἶ Λίνε | πᾶσι θε | οῖσιν

∪ — ∪ ∪ — ∪ ∪ — —
τετ ⋮ ιμένε | σοι γὰρ ἔ | δωκεν
∪ ⋮ — ∪ ∪ | — ∪ ∪ | — —
&c.

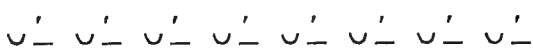
Or we may take examples from the popular songs of our own language, and we shall find the same looseness allowed, or let us take one from a celebrated poet of our country, who has imitated this freedom in one of his compositions, and see it there:—

	— ∪	— ∪	— ∪	—
	Sometimes	*with se-*	*cure de-*	*light*
∪	— ∪	— ∪	— ∪	—
The	*upland*	*hamlets*	*will in-*	*vite,*
	— ∪	— ∪	— ∪	—
	When the	*merry*	*bells ring*	*round,*
	— ∪	— ∪	— ∪	∪
	And the	*jocund*	*rebecks*	*sound,*
∪	— ∪	— ∪	— ∪	—
To	*many a*	*youth and*	*many a*	*maid,*
	— ∪	— ∪	— ∪	—
	Dancing	*'neath the*	*chequered*	*shade.*
∪	— ∪	— ∪	— ∪	—
And	*young and*	*old come*	*forth to*	*play,*
	— ∪	— ∪	— ∪	—
	On a	*sunshine*	*holi-*	*day.*

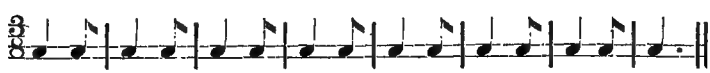
And Archilochus, seeing this occasional licence used by the popular poets of his country, thought that by making it permanent he could get the effect he wanted. For he had merely to apply this extra syllable to his Trochees, and make it an essential element in the line, to dislodge the weight effectually from the beginning of the foot to the end, and the weight being displaced in the first foot would go on shifting through all the feet, till they all got loaded at their ends instead of their beginnings, just like the first foot was. As thus:—

Here is the original line.

And if we apply a short syllable at the beginning, we shall find how the weight shifts,



for now it is at the end of the feet instead of at the beginning of them, and if we express this musically we shall find that the original line,



has become by virtue of the short syllable ♪ added at the beginning,

which if we wrote it in strict modern notation would bring out the added syllable into relief still more, for we should have to write it,

for we can only place the accent at the beginning of our bars, but tbe Greeks could place it at the beginning or

the end, just as they chose.[1]

And now Archilochus, finding this new line run much slower and graver than the Trochaic line, out of which he had constructed it, saw that its length need not be so great as the Trochaic either. So he cut it down from 8 feet to 6, and thus gave it the same number of feet as the original Hexameter. And it was phrased in the same way as the Hexameter was, that is to say, in two equal phrases of three bars each.

[2]

In this way Archilochus constituted the Iambic.

And now Archilochus, finding that this Iambic measure was most of all received with delight by the people and soon attained the highest popularity everywhere—and perhaps this was because it contained that element of easiness, which up till then had been limited to the popular measures, I mean the beginning with a short syllable, for perhaps more words began with a short syllable than a long,[3] and so it was easier to put them together; at any rate we are told by historians that the Iambic measure approximated very nearly in its swing to the speech of ordinary life in those days and hence came its remarkable popularity —and Archilochus seeing this, and finding how much the people were delighted with the ease with which the numbers could be made to flow, introduced a new

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1 Infra. p. —.

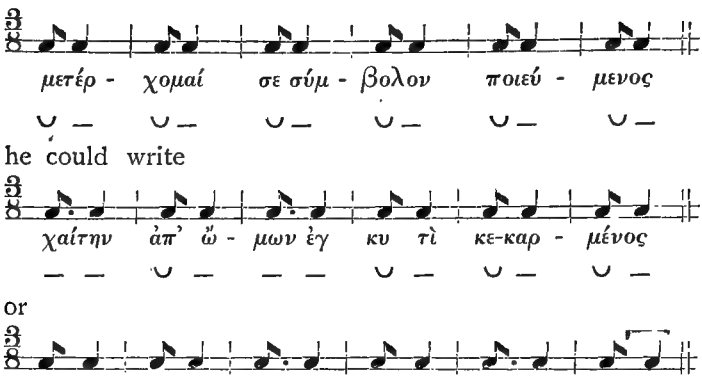
2 This we may judge from the analogy of the other measures, and also from the bars being constituted in 𝄵 time.

3 e.g. the universal Augment.

device into his Iambics, by which he assimilated the measure still more closely to the rhythm of ordinary speech; for it is plain that ordinary speech does not proceed, however much it may be inclined that way, in one continuous stream of shorts and longs, but there are pauses in it, and hangings on emphatic syllables, and the words, too, as we utter them, will not sort themseives in immaculate symmetry, but two and more long syllables will come out together, and two and more short ones in like manner. And so Archilochus conceived that if he allowed the licence of slight pausings in his verse, it would not take away from the harmony of the measure, and that if he made the short syllables the ones where the pauses should occur, two long syllables would then be able to come together, for a long syllable could be pronounced in the same time as a paused short one; and so the ease of the numbers would be greatly increased. So he conceived the device of increasing the short syllables of the verse by half their length, but he did not do this all through the line, in fact only in alternate feet; and the feet which he chose to keep intact and precisely in their perfect rhythm were the 2nd, 4th, and 6th, because he felt that the flow of the music was strongest there, but the other three feet, that is, the 1st, 3rd, and 5th, he allowed to be lengthened by pausing, that is to say, he allowed their first, which is their short syllable, to be increased by half its length.

And this increase of the short syllable we should express by a dot . thus (♪.), which gives exactly the value which Archilochus assigned it.

And now he could use two longs together with the greatest freedom, and instead of the old form of the verse,



which henceforth became the common form in which Iambics were written.[1]

And going at this time to the island of Thasos to the gold mines there, he was brought into connection with the merchants of Tyre, who up till now had

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1 This dot is called the Alogia, or Superfluous Accent we may call it, and this is the Problem of Aristoxenus which gives us the exact length of the accent:—εἰ ληφθείησαν δύο πόδες ὁ μὲν ἴσον τὸ ἄνω τῷ κάτω ἔχων καὶ δίσημον ἑκάτερον, ὁ δὲ τὸ μὲν κάτω δίσημον τὸ δὲ ἄνω ἥμισυ, τρίτος δέ τις ληφθείη ποὺς παρὰ τούτους τήν μὲν βασιν ἴσην αὐτοῖς ἀμφοτέροις ἔχων τὴν δὲ ἄρσιν μέσον μέγεθος ἔχουσαν τῶν ἄρσεων· ὁ γὰρ τοιοῦτος ποῦς ἄλογον μέν ἕξει τὸ ἄνω πρὸς τὸ κάτω. Arist. Fragments. "Take two feet, and let the one have the thesis equal to the arsis, and each equal to two shorts, — ∪ ∪, And let the other foot have the arsis equal to two shorts. and the thesis to one short, — ∪. And take a third foot, having its arsis equal to their arsis—but its thesis half their theses added together (i.e. half 3 shorts ∪ ∪ ∪ = 1 short and a half (∪,) as we may express it). Such a foot will have a superfluous accent on its second syllable — ∪ . i.e. ♩ ♪. " That the 1st, 3rd, and, 5th foot of the Iambics were precisely Alogiaed Iambuses, and not Spondees, as we are taught at school, is a well known tradition among the Latin metricians. For a further discussion of the Alogia cf. infra. p. 333.

been the undisputed masters of the island. For ships of the Phœnicians, scouring the sea everywhere in search of gain, had very early in history got wind of the treasures that lay beneath the soil of Thasos, and beginning at first to traffic there, as they did with our own Scilly Isles for tin, they had ended by making themselves masters of the island, and Thasos had become an appanage of the Tyrian republic. And Archilochus, going at this time to Thasos, was brought into connection with the Tyrian merchants there, and naturally what he would most remark was the music which was in use in this colony of foreigners. And the Phœnician music was an offshoot of the Assyrian music, and also contained many elements that had been introduced from Egypt, for we know that the connection between Tyre and Egypt was in the later days of the Egyptian monarchy very close indeed.[1] We are not surprised therefore to hear that when Archilochus returned to Paros again he brought a strange instrument with him, whose name reminds us strikingly of that small triangular harp which was the rage in Egypt under the later dynasties, and which we surmised had likewise been imported at an early date from Egypt into the city of Babylon. For the name of that Egyptian harp was the Sambuca, and the name of the instrument which Archilochus brought to Paros was the Iambuca; and it is probable that he had made this slight alteration in the name himself, for he brought it to deck his Iambics. And he had learnt in the meanwhile the art of accompanying the song in a different way to that in which Terpander accompanied it. For

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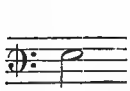
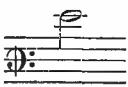
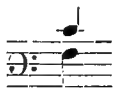
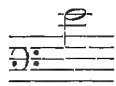
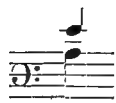
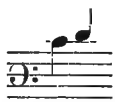
1 e.g. From the narrative of the Egyptian traveller whose impressions of Tyre &c., form one of the most interesting relics of antiquity.

Terpander accompanied the voicc note for note, but Archilochus employed a separate accompaniment, different from the melody the voice sang, and strange to say, above it.[1] And I think here we may trace strong marks of Assyrian influence. For in speaking of the Music of Assyria, we had oceasion to remark how fond the Assyrians were of high notes, how the whole weight of the music was in the soprano, and how all their instruments were high pitched. And not being able then, through deficiency of data to come at any very precise comprehension of the manner of Assyrian Music, it seems we may fairly argue back to it now from this innovation in Greek Music, which Archilochus derived plainly from them. And we shall see the reason of their high instruments was for this, that the instrument might accompany the voice above instead of below. Which after its introduction by Archilochus remained ever after the regular method of accompaniment in Greece. And if we would gain some idea of Archilochus' style of accompanying, we must appeal to a passage in Plutarch for our evidence, from which it has been elegantly demonstrated not only in the character of the accompaniment, but down to the very notes which he most frequently employed. For Plutarch is speaking of the Scale in use at the time we are writing of, which had, if we remember, a break between its 5th and 6th notes, that is, between B and D, for there was no C in the Scale, for it ran from

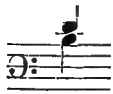
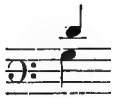
 to  and so counted 7 notes, C being omitted. And he is endeavouring to prove that this omission of C was not any organic defect in the

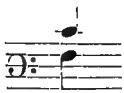
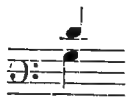
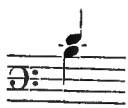
[1] ὑπὸ τὴν ᾠδήν. See Excursus at end of Book.

Scale, but, what is indeed most improbable, a purely voluntary omission on the part of the singers for the purpose of producing a pleasing effect on the ear, which how it did so we cannot now judge. And he says by the way the following words:—"For they must have been acquainted with the note C, although they never used it in their singing, since they used it in the instrumental accompaniment to accompany the voice's F, thus  "(and in these instances the top note with the tail up represents the Instrument, and the bottom note, the note of the Voice.) "Then, too, we know as a fact that they were perfectly acquainted with the note E  for it appears in the Scale itself. But yet they never used the note E in the song, but only in the instrumental accompaniment, just like they did the C, and they used it as a harmony to the A of the Voice, thus  and, as a discord to the D of the Voice, thus ."

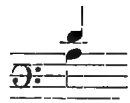
And then he goes on to illustrate these uses by allusions to the other notes of the Scale, which, it should seem, were used indiscriminately both by the Voice and the Instrument, and, by the way, he speaks of "the note D, which was used in the Accompaniment as a discord to C  [1], a discord to

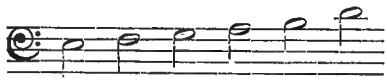
1 This refers strictly to the C of the Synemmenon Tetrachord of the Pythagorean Scale, but the writer has felt it right to strain a point and bring it in here, for the sake of showing off as many possible combinations of the simple accompaniment as he could.

B  " (for the Greek ear conceived the 3rd as a discord), "a concord to A , and a concord to G  ."[1]

So that it seems from this passage in Plutarch we may form a very clear and correct idea as to what Archilochus' accompaniment really was. And without staying to discuss that question of the C, which led Plutarch into these revelations, and which indeed if we do admit that it was used in the Accompaniment, though it was not in the Scale, we must find in it another instance of Archilochus' innovations, since the theory that it was purposely omitted by singers to produce a pleasing effect may hardly be sustained—but without staying to discuss this, we will view the case quite generally, and argue from the  the bare fact of the use of 5ths in the harmony between the instrument and the voice, which that other juxtaposition  will likewise teach us. And from we will argue the use of discords of the 2nd, and from 

2 Plutarch De Musica. 19.

of discords of the 3rd, and  the use of 4ths. And bearing in mind what Plutarch says, that the high E was not used by the Voice, and retaining our original idea that C was not used either, we shall find that the Melody of the Songs at this time travelled through the notes



and that above the song ran an instrumental accompaniment on the Lyre, or by preference on Archilochus' Iambuca, in 2nds, 3rds, 4ths, 5ths, and occasionally perhaps in unison, for this was the tradition of Terpander. And all this was at the option of the singer to vary his accompaniment and its harmonies as he chose, and though it may seem strange to us that the accompaniment should be above the song, those who have tried it will know how sweet it sounds.

In this way then was the Lyre passed round at the revels, and each as his turn came sang a song, accompanying himself on the strings. And it was principally extemporisation that was practised here, and the singers sang like Mercury in Homer,

ὑπὸ καλὸν ἀείδειν
ἐξ αὐτοσχεδίης πειρώμενος.[1]

and the king of the revels was Archilochus. "When

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[1] *ἠΰτε κοῦροι*
ἥβηται θαλίῃσι παραιβόλα κερτομέουσιν.

the thunder of wine is in my brains," says he, "then I am the man at a song."[1]

And for that by this time his Iambics were grown so favourite a number, that men would talk them for amusement often instead of singing them, he invented a smaller and simpler instrument on the model of his Iambuca, which was to serve the talkers' turn, and in this way he raised even the speaking of his Iambics to an artistic form. And this smaller and simpler instrument he called "The Thief,"[2] because it stole away the melody from the verses and took it all to itself. And sometimes at banquets he would use both instruments alternately. He would begin by singing his Iambics with the accompaniment of the Iambuca, and then he would pass into talking them, to the twanging of the "Thief," And this mixture of Speech and Song, though it was merely an idle amusement at the time, was afterwards developed into a complete artistic form, and was known as the Paracataloge, and subsequently became the basis on which the Athenian tragedians raised their musical forms.[3]

Archilochus having assimilated his Iambics so perfectly to the ease of ordinary speech, and having decked them with the beauty of Accompaniment, and given them two instruments to go out into the world with them, still continued his interest in the popular songs of the time, which indeed had given him the first suggestion that made his Iambics possible. And one of the most frequent songs, and a song that he

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[1] *οἴνῳ συγκεραυνωθεὶς φρένας.* (Frag. 77 in Bergk.)

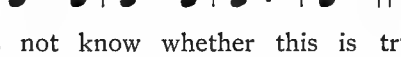
[2] *κλεψίαμβος.*

[3] Plutarch. 28. *ἔτι δὲ τῶν ἰαμβείων τὸ τὰ μὲν λέγεσθαι παρὰ τὴν κροῦσιν τὰ δ' ᾄδεσθαι Ἀρχίλοχόν φασι καταδεῖξαι.*

would hear the people singing very often, was the song that was sung at the procession of the Phallus, which was called the Ithyphallic song, and we have not its words, but its measure was this,

— ∪ — ∪ — —

And it seems to the writer of this narrative that the second last of the two longs was a sustained note, which we should express in music by ♩ . , and that so the Ithyphallic Measure in musical notes was this:



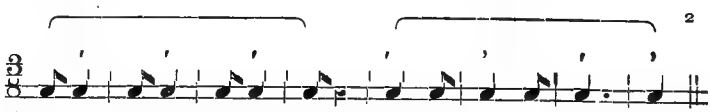
but he does not know whether this is true or not, because we have no decided information on the subject, but it seems to him that this was the true rhythm of it, from the way that Archilochus treated it. For Archilochus, as I say, hearing this Ithyphallic measure, and being struck with its terseness and crispness, began to contrive how he might make use of it. And since the swing of it so greatly resembled his own Trochaic line

he was unable to use it in connection with his Trochees; but on the other hand, it was exactly the inverse of his Iambics, and he thought that by combining it with his Iambics, he could bring out the terseness and pertness of the Ithyphallic measure into eminent relief. So he resolved to break into his Iambics, and combine them with the Ithyphallic. And this was his first step in the composition of heterogeneous metres, in which he afterwards so much excelled. And since if he was to combine the Ithyphallic with his Iambic, he must needs have parity of Rhythmic Phrasing, for that is the feature of all music, and the Iambic as it stood was

6 feet, but the Ithyphallic only 4, he therefore broke off the two last feet from his Iambic, and was thus enabled to combine it with the Ithyphallic, for each now consisted of 4 feet apiece :—

⏑ – | ⏑ – | ⏑ – | ⏑ – | & – ⏑ | – ⏑ | – . | – ||

But now these phrases were so dissimilar, for the first is weighted at the end of its feet, and the second at the beginning of them, that they would have bumped up against each other at the joining point, if they had been combined as we see them now, as we have only to read them as they stand to see. So he conceived the idea of silencing the last note of his Iambic, and putting a rest of equal value in its place, in this way that collision of longs, which drags so, would be avoided, and besides there was now a tantalising pause after the comparative gravity of the Iambic, just sufficient to provoke our expectation, when all at once the dapper Ithyphallic came tripping in. And this rest the Greeks called a κενὸς (sub. χρόνος), or "empty beat," and they wrote it ⋀,[1] but we will continue to use our English notation, and write it, ⊢. And now the complete verse of Archilochus stood as follows :—



And in the last syllable of the 1st Phrase, he availed himself of the same licence which up till now had only been extended to the end of a complete line, that is to sly, he treated it as adiaphorous or common in

1 Anonymi Scriptio. p. 102. (Bellermann's Edition.)

2 Although the invention of rests is not positively attributed to Archilochus, I think Hephæstion's words (in the 15th chapter of his Encheiridion) joined to the testimony of the Asynartetes themselves, with their otherwise unaccountable adiaphorous syllable, almost sanctions the conjecture.

quantity, and would use naturally long syllables there, and make them short, as was commonly done by the poets before his time, though only at the end of the line.[1]

And having carried out his ideas of composition so successfully in this, he now proceeded to greater heights. For he woke the old Hexameter to life, and bid it take new form before him. And he rivalled Rembrandt in his light and shade. For he now combined Common and Triple Time in the same verse, and this was contrast indeed.[2] For however the accent differed in the Iambic and the Ithyphallic, they were both yet in the same Triple Time of $\frac{3}{8}$. But the old Hexameter in its original and unperverted form was in $\frac{2}{4}$ time. And he conceived the bold idea of compounding this verse, where the Arsis and Thesis were of equal measure, with a verse where the Arsis was double of the Thesis, as it is in $\frac{3}{8}$ time. And he treated the Hexameter as he had treated his Iambic, and broke off the two last feet, in order to establish equality of phrasing with the 4 foot Ithyphallic that was to follow. But since the Hexameter's arsis always fell on the first note of each bar, that is, since the first note of its bar was accented, and not the second, like the Iambic's was, it was unnecessary for him to introduce that rest before the commencement of the Ithyphallic, since there would be now no collision of accented longs. So he could keep the 4 feet of the Hexameter un-

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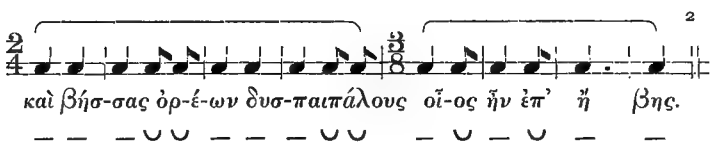
1 As the is shortened in the 2nd fragment in Hephœstion, and in the 3rd fragment.

2 Plutarch. 28. *προσεξεῦρε καὶ τὴν εἰς τοὺς οὐχ ὁμογενεῖς ῥυθμοὺς ἔντασιν.*

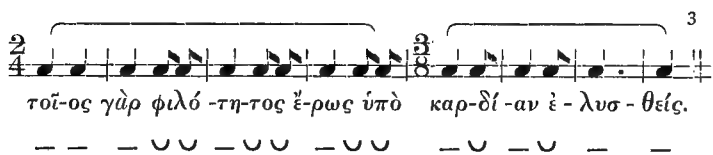
impaired. And the compounded verse stood as follows :—

Here is a contrast indeed!

And he permitted himself the same freedom in the last syllable of the Hexameter phrase, although there was no rest now to excuse it, as he had previously done in the last syllable of the Iambic Phrase, that is to say, he made it adiaphorous or common in quantity, making it short or long as he pleased. As in the following example :—



Here it is naturally short,



Here he has introduced the extra syllable of the popular poets at the beginning of the Hexameter, and so somewhat assimilated it to the Iambic :—

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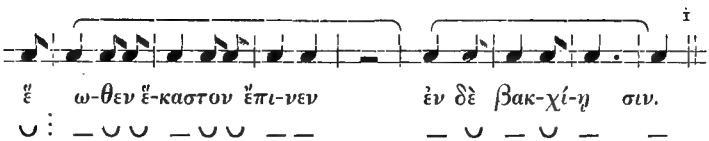
1 Plut. 28. πρώτῳ δὲ αὐτῷ ἡ τοῦ ἡρῴου αὔξησις ἀποδέδοται.

2 Fragment 115 in Bergk. Obviously another explanation would be to explain the last syllable of the Hexameter part, as a short with ἀλογία but this would not bear the remotest relation to Hephæstion's τομή.

3 Frag. 103 in Bergk.



And here there is something more to remark, for there is a rest here of a full $\frac{2}{4}$ bar. And the Greeks called this a *κενὸς τετράκις*, or "empty beat of 4 times," (for they measured each bar by the number of shorts it contained, and each bar of the Hexameter contains 4 shorts), and so the strict name for that other rest, ⊢, was *κενὸς δίχρονος*, or "empty beat of 2 times;" and as they expressed the ⊢ by ⊼, so they expressed the *κενὸς τετράκις* in this way, ⊔ ⊼.[2] And this was likewise the invention of Archilochus.

And here he uses it again, and also the extra syllable at the beginning in like manner:—

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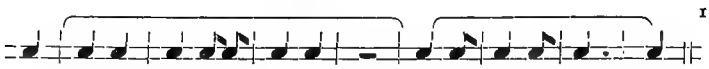
1 Frag. 83 in Bergk.

2 The term *δίχρονος* however was not technically applied, but it was called *κενὸς μακρὸς*, or "long empty beat," which was however equivalent to the *μακρὰ δίχρονος*, ♩ •. Of rests as of notes there were eventually 5 in number:— the *κενὸς βραχὺς*, Λ = ⊢; the *κενὸς μακρὸς*, ⊼ or ⊼ = ⊢ •; the *κενὸς μακρὸς τρὶς* ⊔ ⊼ = ⊢ • ; the *κενὸς μακρὸς τετράκις*, ⊔ ⊼ = ▬ ; and the *κενὸς μακρὸς πεντάκις* ⊔ ⊼ = ▬ ⊢ •. (Anonymus. 102.) The MSS. write *τέσσαρες* instead of *τετράκις*, which may be the true reading. Some MSS. write this rest ⊔ Λ ⊔ ⊼, and the *κενὸς τρὶς*, ⊔, which latter is obviously a mistake; for ⊔ is the sign of the *μακρὰ*, *τρίχρονος* cf. supra p. —



ἀσ-τῶν δ' οἱ μὲν κατό-πισθεν ἦ-σαν οἱ δὲ πολ - λοί.

And now let us admire the bantering tone and the gay *abandon* of the measure. For Mueller has well said, that the song with which the Athenians saluted Demetrius Poliorcetes, and it was one of these measures, "shows the character of the Athenians at that period better than all the declamations of rhetorical historians."

ὡς οἱ μέγιστοι τῶν θεῶν καὶ φίλτατοι
τῇ πόλει πάρεισιν.

— — ∪ — — — ∪ — — — ∪ —
— ∪ — ∪ — · —

The looseness, the gay *abandon* of those degenerate Athenians—and how the Ithyphallic line expresses it.

But this verse of Mueller's is not strictly in the same measure as the compound verses of Archilochus of which we have been speaking, but is a developed form of them, which he developed later on. And this yet remains to be said, how from the combination of Hexameter and Ithyphallic, or Iambic and Ithyphallic, with equal phrases, and often with a pause or rest between, he developed another and maturer form of Verse, which has won him yet more renown. For he developed the Epode,[2] which must not however be confounded with the Choral Epode, and is more properly described as the first attempts at a definite Musical Period. Which period should recur; and it is probable that his passion for the Refrain led him to

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1 Frag. 81 in Bergk.

2 πρώτῳ δὲ αὐτῷ τά τ' ἐπῳδά ἀποδέδοται (Plutarch).

this form. And it is best described as the fusion of two verses, so that the sound should run on beyond the limits of the line, till it attained a natural musical close at the end of both. And here are some of the Epodes of Archilochus, and we shall see that in them he uses complete verses and no longer merely fragments, or rather, the first verse is a complete verse and the second is a fragmentary verse, which brings the musical period to a close.

– – ∪ ∪ – ∪ ∪ – ∪ ∪ – ∪ ∪ – –
∪ – ∪ – ∪ – ∪ –

∪ – ∪ – ∪ – ∪ – – – ∪ –
∪ – ∪ – ∪ – ∪ –

This form also is found :—

– – ∪ – – – ∪ –
– ∪ – ∪ – ∪ –

And here is a very extended form,

– – ∪ ∪ – ∪ ∪ – ∪ ∪ – ∪ – ∪ – –
∪ – ∪ – ∪ – ∪ – ∪ – –

Also,

∪ – ∪ – ∪ – ∪ – – – ∪ –
– ∪ ∪ – ∪ ∪ –
∪ – ∪ – ∪ – ∪ – ∪ – ∪ –
– ∪ ∪ – ∪ ∪ –
&c.

which is the way with them all, for they all run on like this.

Archilochus also extended the Iambic into the Pæon Epibatus (ἡ τοῦ ἰαμβείου πρὸς τὸν ἐπιβατὸν παιῶνα ἔντασις)

∪ – ∪ – ∪ – ∪ – ∪ –
– – – – –

and other innovations (καινοτομία) besides these, of which only the tradition remains.[1]

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1 The various inventions of Archilochus I will now state, and I must say that a great deal of the light that is able to be shed on them is due to the admirable Westphal, who is the Aristoxenus of Greek Musical History and pioneer of all our knowledge. The somewhat confused account of Plutarch, therefore, he has digested in the following form, showing only too plainly that Plutarch has given us in reality two accounts mixed up together, which Westphal has thus separated:—

A. I.		B. I.
ἀλλὰ μὴν καὶ Ἀρχίλοχος τὴν τῶν τριμέτρων ῥυθμοποιΐαν προσεξεῦρε.	=	πρώτῳ τε αὐτῷ τά τ' ἐπῳδά, καὶ τὰ τετράμετρα, καὶ τὸ κρητικὸν, καὶ τὸ προσοδιακὸν ἀποδέδοται, καὶ ἡ τοῦ ἡρῴου αὔξησις, ὑπ' ἐνίων δὲ καὶ τὸ ἐλεγεῖον.
A. II.		**B. II.**
καὶ τὴν εἰς τοὺς οὐχ ὁμογενεῖς ῥυθμοὺς ἔντασιν.	=	πρὸς δὲ τούτοις ἥ τε τοῦ ἰαμβείου πρὸς τὸν ἐπιβατὸν παιῶνα ἔντασις, καὶ ἡ τοῦ ηὐξημένου ἡρῴου εἴς τε τὸ προσοδιακὸν καὶ τὸ κρητικὸν.
A. III.		**B. III.**
καὶ τὴν παρακαταλογὴν.	=	ἔτι δὲ τῶν ἰαμβείων τὸ τὰ μὲν λέγεσθαι παρὰ τὴν κροῦσιν τὰ δ' ᾄδεσθαι.
A. IV.		**B. IV.**
καὶ τὴν περὶ ταῦτα κροῦσιν.	=	οἴονται δὲ καὶ τὴν κροῦσιν τὴν ὑπὸ τὴν ᾠδὴν τοῦτον πρῶτον εὑρεῖν· τοὺς δ' ἀρχαίους πάντας πρόσχορδα κρούειν.

In which arrangement there are one or two things I might be inclined to object to, as the placing ἡ τοῦ ἡρῴου αὔξησις in the 1st category, when it comes much better in the second. But I think I have Westphal with me in eliminating the Cretic and Prosodiac from the list of Archilochus' inventions, since Glaucus of Rhegium in the 10th chapter s made expressly to say Θάληταν μεμιμῆσθαι μὲν τὰ Ἀρχιλόχου

And metres grew beneath his touch, as clay in the hands of a sculptor, to express every shade of feeling. And he expressed his jibes in the Ithyphallic,

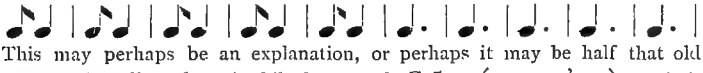
οὐκέθ' ὁμῶς θάλλεις ἁπαλὸν χρόα· κάρφεται γὰρ ἤδη.

"*Your face has no bloom, my dear; for the wrinkles are coming already.*"[1]

And his love he expressed in the Trochaic,[2] and the love of Archilochus is lit with the antique gallantry. "*For Oh! could I but touch the hand of my Neobule,*" says he, "*how happy were I!*"[3]

And he expressed his scorn in the Iambic. And the scorn of Archilochus—we know but too well what it was.

μέλη κ.τ.λ. καὶ Παιῶνα καὶ Κρητικὸν ῥυθμὸν εἰς τὴν μελοποιΐαν ἐνθεῖναι οἷς Ἀρχίλοχον μὴ χρῆσθαι. Besides which we have no trace of such a rhythm in any of the fragments. As to the Pæon Epibatus we may leave that, which is perhaps a later definition of a line of five dotted crotchets,



This may perhaps be an explanation, or perhaps it may be half that old Terpandrian, line that Archilochus used, Ζεῦ πάντων ἀρχά, as it is written by some in lines of this length, and Archilochus may really have been employing these. As to the attribution of the Cretic to Archilochus, I imagine that arose from reading the concluding passage of his Trochaic Tetrameter ♩ ♪| ♩. | as all one bar, — ∪ —, and this would be the reason. As to the Prosodiac, I cannot tell. I had thought of

— — ∪ | — — | — ∪ ∪ |
αἰνός τις | ἀνθρώ | πων ὅδε | but it will not do.

1 Fragment 100 in Bergk.

2 For the other uses of the Trochaic. e.g. οὐ φιλέω μέγαν στρατηγὸν, &c., see Müller and others.

3 εἰ γὰρ ὡς ἐμοὶ γένοιτο χεῖρα Νεοβούλης θιγεῖν, Fragment 71 in Bergk.) the gallant sentiment which Elmsley has murdered by joining it on to καὶ πεσεῖν δρήστην ἐπ' ἀσκὸν κἀπὶ γαστρὶ ἀαστέρα, and the writer of this book must protest against the indiscriminate piecing together of fragments, especially when the connection is so at variance as in these lines.

And his scorn will survive him for ever. And his fame was great in Greece for the wonders he had done in Poetry and Music. And every year of the Olympic games, a song of his was sung before the contests were allowed to begin, and this remained a custom in Greece for ever.[1] And the following epitaph was written on him :—

Ἀρχιλόχου τόδε σῆμα τὸν εἰς λυσσῶντας ἰάμβους
ἤγαγε Μαιονίδῃ Μοῦσα χαριζομένη.

He was so great, the Muses were afraid lest even Homer's fair fame might suffer by comparison.

He was the last of the minstrels, it should seem. I mean he seems to close that long roll that had extended down from Homer. For there was a great deal of softness making its way into life now, which he seems to have been free of, and those who came after him were not free of it. And we would willingly show the minstrel passing into the courtier in the person of that feminined Archilochus, and it is Anacreon I mean, but we must leave him at the court of Polycrates, singing the beauty of Bathyllus and drinking his Samian wine, for we must pass from the Ionians to the Æolians, for the scene of our history shifts to Lesbos, where the nightingales sang the sweetest of all Greece,[2] and the head of Orpheus and his lyre had floated here after it had been thrown into the river Hebrus.

Ergo metunt doctum ferro caput et caput ipsum
In mare projiciunt dulcisonamque fidem,
Quæ dum fluctus agit sacrata ad littora Lesbi
Omne mare atque omnis sonat insula.[3]

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1 Pindar. Olymp. IX. 1.

2 Antigonus Carystius in his chapter on Nightingales says this of them.

3 Phanocles in Stobæus—Tit. 64.

The sea tuned his waves to melody, and the islands sang as it passed by. And the head of Orpheus was buried in Lesbos. And the wheat of Lesbos was as white as snow, and the vines ran trailing on the ground, so that little children could pick the grapes by stretching out their hand.[1] And here was Sappho singing. And we may picture her sitting in some marble court overlooking the Ægean, among her companions and her loves. And there was Cydno, and Anactorie, and Andromeda, and Gyrinna, and Eunice, and Gongyla, and Erinna, who had to leave them all and go back to her spinning again; and Atthis, and Telesippa, and Megara. And these last were the three she loved the most.[2] And she was a little dark woman with black hair,[3] and Alcæus says that she had a beautiful smile.[4] And she had the passions of Semiramis. All the amours of Aphrodite put together would scarcely equal the amours of Sappho.[5] And she panted for that love which seems

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1 See the panegyric of Archestratus in Athenæus' Banquet, and Longus in his 2nd Pastoral says of the vines 'they creep along like ivy.'

2 πρὸς ἃς καὶ διαβολὴν ἔσχεν αἰσχρᾶς φιλίας. (Suidas.)

3 μικρὰν οὖσαν καὶ μέλαιναν, says Maximus in his 24th Dissertation. "Sum brevis," (Ovid) in the same way.

4 ἰοπλόχ' ἁγνὰ μελλιχόμειδε Σαπφοῖ, Alcæus speaks of her, "Sappho with the dark hair and the kind smile," where we may well admire that such a scholar as Müller should translate ἰοπλόχε, "with violets in her hair," and Liddell and Scott translate still more strangely, "weaving violets." Where it is plain that ἰοπλόχ' is simply "violet haired," or "dark haired," =ἰοπλόκαμος, as we have πλόκος used for πλόκαμος in Sophocles for instance, τόνδ' ἐγὼ τέμνω πλόκον, and doubtless in other writers too.

5 Atque aliæ centum quas non sine crimine amavi.

so strange, where women love each other.[1] And her dearest love was a Parian girl, called Atthis, and we have mentioned her among the others. And these things were common among the Lesbian women at that time,[2] and other and rarer things too which we cannot well here describe, for they invented strange ways of gratifying their passions, and made a study of licentiousness. And Sappho excelled them all.[3] And the story that she drowned herself for the love of Phaon I do not believe, but think it was one of the many fables which the Lesbians conjured up about their Queen of Women.[4] For the story reads like our own legend of Faust. For Phaon was an old ferryman who used to ferry people across the river Cayster, and Venus gave him a box of magic ointment, which changed him from an old man into a young, of such surpassing beauty that every one who saw him fell in love with him, and all the women in Lesbos were after him.[5] But other accounts say that he had found that magical herb, called erynge or *centum capita*, which is not found once in a

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1 Marium vices in opere cum puellis gerebat, as Giraldi puts it in his Dialogue on the Histories of the poets, and in the 10th book of Turnebus' Adversaria the question, An Sappho Hermaphroditus esset, is gravely discussed. Such was the συνήθεια among the members of this fair fraternity, that of one only, viz. Erinna, could it be said, ἦν ἑταίρα Σαπφοῦς καὶ ἐτελεύτησε παρθένος. The attempt of Maximus Tyrius to make Sappho into a female Socrates, and Atthis and Anactoria into Phædrus and Charmides, is excusable perhaps in that elegant and refined sophist, but sufficiently ludicrous in the modern Germans who have followed in his steps.

2 Lucian's Dialog. Meretric. 5.

3 The usual name that Sappho was known by in Lesbian society, was ἡ τριβάς.

4 τὸ μελιχρὸν αὔχημα Λεσβίων,

5 The story is told in Ælian's Various Histories XII. 18.

century, but whoever has the good luck to find it, he shall straight be beloved of any of the opposite sex that behold him.[1] So that it seems we are in the land of legend when we get to Phaon.

And Sappho had been married to a wealthy Andrian of the name of Cercolus, when she was very young. And she had a little daughter, named Cleís, and she says somewhere, "I have a little daughter and she is like golden flowers, and I would not give her for all the wealth of Lydia, or even for my own dear Lesbos."

But when Cleís grew up she caused her mother much grief, and so did Charaxus who was Sappho's brother, for he had all the wildness of his sister, with none of her refinement to carry it off, and he formed a ruinous connection with a notorious Egyptian courtesan, named Rhodopis, and squandered all his money, and plunged himself in the most abject poverty and misery. So that she had much to trouble her amid all her beautiful life.

And Socrates will have it that she was handsome, but other Greeks will not allow it, for she was a little woman with dark hair, and to come up to the Greek notion of beauty she ought to have been tall and stately, and have had light hair. But she was certainly very pretty, for how could she have been otherwise?[2] And she was full of fire and passion, and

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1 This is the addition we get from Pliny.

2 Ciofanus well hits it off in distinguishing between venusta and pulcra. Sappho was venusta, but not pulcra, for pulchritudo, according to Aristotle, consists in magno corpore (tallness was indispensable). We make the same distinction between pretty and handsome. The Greeks and Romans had a most unaccountable penchant for light hair. cf. Virgil on Dido's, where there is no doubt that, geographically speaking, Dido's hair ought to have been dark; Ælian on Alexander the Great's, who was *ἀπραγμόνως ὡραῖος*, for his hair, *τὴν μὲν γὰρ κόμην ἀνασεσῦρθαι, ξανθὴν δὲ εἶναι*, &c.

is the acknowledged mistress of the Systaltic or "Thrilling" Style of Music,[1] of which very likely she was the inventress, and so it is out of compliment to her introducing a new style into Music that Plato has called her the Tenth Muse, and Ausonius the Muses' sister, and she is always reckoned among the Nine Poets of Greece, being one woman among eight men.[2] For the theorists of later times acknowledged Three Styles of Greek Musical Composition. There was the Hesychastic, or Tranquil Style, and there was the Systaltic, or Thrilling Style, and lastly, the Diastaltic, or Violent Style.[3] And we are here speaking of the first two. And the Hesychastic Style lasted from Homer down till now. And if we may still call Archilochus the last of the Minstrels, we may say the Hesychastic Style was the style of the Bards and Minstrels, and ended when they ended. Although we shall find it reappear in later days among the Dorians. And we know how the tranquillity of Homer and the heroic poets was secured—that it came from the equality of the arsis and thesis in each foot, and this communicated an

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[1] *συσταλτικὸς τρόπος. δι' οὗ συνάγεται ἡ ψυχὴ εἰς ταπεινότητα καὶ ἀνάνδρον διαθεσιν. ἁρμόσει δὲ τὸ τοιοῦτον κατάστημα τοῖς ἐρωτικοῖς πάθεσι καὶ θρήνοις καὶ οἴκτοις καὶ τοῖς παραπλησίοις.* Manuel Bryennius, Harmon, p. 391.

[2] Pindar, Simonides, Stesichorus, Ibycus, Alcman, Bacchylides, Anacreon, Alcæus, and Sappho.

[3] Aristides. *συσταλτικὸς*, "contracting, agitating"; *διασταλτικὸς* is less easy to render. Is it "relaxing," "unloosening"? The word 'violent' in the text does not pretend to be a translation, but only to give the character of the style. I differ somewhat in my application of the styles from M. Gevaert.

air of repose to the whole, which even strokes of excitement could not disturb. And although this repose was lost in the verses of Archilochus, where the arsis and thesis were no longer equal, but one was just double of the other, yet there was this much of Hesychastic about his verse, that the metre went on as it began; for if it began with a heavy accent followed by a light one, —'⏑, it went on as such, or with a light one and then a heavy one, ⏑—', in like manner. And we know how careful he was to avoid the clashing of two longs, which threw the flow of the measure into disorder, and that he introduced rests for the purpose of avoiding this. So that we are still in the Hesychastic Style with him, though we feel we are on the outskirts of it. But this little woman, her blood was on fire, and she broke through all the traditions of the past, which had lasted from Homer downwards, so as to speak out to the full the warmth of her passions. And this is the point of the Systaltic Style, that it has neither the repose of Homer, nor even the regularity of flow of Archilochus, but the metre is broken up and riven by the passions that rage underneath, or like a hot wind striking a lake, and throwing it into a thousand little foams. And this feature of the Systaltic Style, the Greeks called *ἀντίθεσις*, or "Contrast of Accent,"[1] for she made Iambuses to succeed Trochees, and Trochees Spondees, longs clashed

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[1] Aristoxenus, p. 36, 15. *Ἀντιθέσει δὲ διαφέρουσιν ἀλλήλων οἱ πόδες οἱ τὸν ἄνω πρὸς τὸν κάτω ἀντικείμενον ἔχοντες· ἔσται δὲ ἡ διαφορὰ αὕτη ἐν τοῖς ἴσοις μὲν ἀνίσως δὲ ἔχουσι τὸν ἄνω χρόνον καὶ τὸν κάτω τεταγμένους.*

against longs, and shorts against shorts, and in her verse it was like silver things clashing against each other.

— ⏑ | — ⏑ | ⏑ — | ⏑ —[1]
α - ῖ παρθέ- νος ἔσ σομαι

where Iambuses clash with Trochees.

— — | — ⏑ | ⏑ —[2]
τὸν Fὸν παῖδα κάλει

the same. And to take a longer instance,

— ⏑ | — ⏑ | ⏑ — | ⏑ — | —[3]
χαῖρε τίμ- ι ε γάμ - βρε πολλά

or the following,

*
⏑ — | ⏑ — | ⏑ ⏑ | — ⏑ | — ⏑ | — ⏑[4]
Ψαπφοῖ, τί τὰν πολύ - ολβον Ἀφρο δίταν;

⏑ — | ⏑ — | ⏑ ⏑ | — ⏑ | — ⏑ | — ⏑[5]
ἔχει μὲν Ἀν-δρυ- μέ -δα κα-λὰν ἀμ - οιβάν

where we have a new foot that we have not met with before, the Pyrrhic, which was now finding its way from the Dance into regular verse. And perhaps it is used in order to break the clash a little of the two longs, like Archilochus' rest was, for if Archilochus had written these verses, he would have put a rest between the ⏑ — and the — ⏑, to take off the edge of the clash. But Sappho puts in a Pyrrhic instead, which is a weak, colourless little foot, but has this merit, that the verse can now be read straight on, and yet the accent changed as freely as may be.

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* By *ἀλογία*.

1 Fragment 96 in Bergk.
2 Frag. 117 in Bergk.
3 Frag. 105.
4 Sappho in Hephæstion, cap. 14.
5 Sappho in Hephæstion.

And here is a beautiful instance of this use of the Pyrrhic :—

⏑ — | ⏑ ⏑ | — ⏑ | — ⏑
δέ-δυ - κε μὲν ἁ σε- λά-να

⏑ — | ⏑ ⏑ | — ⏑ | — ⏑
καὶ Πλη-ΐ-α δες, μέ- σαι δὲ

⏑ — | ⏑ ⏑ | — ⏑ | — ⏑
νύκτες, παρὰ δ' ἔρχετ' ὥρα,

⏑ — | ⏑ ⏑ | — ⏑ | — ⏑
ἐγὼ δὲ μό να καθ-εύδω.

"The Moon is sinking, and the Pleiades are sinking, and it is midnight now, and the promised hour has passed, and I am sleeping alone."

But here there is not even a Pyrrhic to break the clash, and the two longs strike hard against each other :—

⏑ — | — ⏑ | ⏑ — | — ⏑ | ⏑ — | ⏑ ⏑ | ⏑ — | ⏑ —[1]
νύμφαις ταῖς Δ- ιὸς ἐξ- αἰνι- όχω φασὶ τετυγ- μέναις.

And all the songs in her third book were written in this measure.

Or let us take that complaint which she puts in the mouth of Erinna,

⏑ — | ⏑ — | ⏑ — | — ⏑ | ⏑ — | ⏑ — | ⏑ — | —
γλυ κεῖ - α μᾶ-τερ οὔ - τοι δύ - ναμαι κρέκειν τὸν ἵστ - ὸν.

⏑ — | ⏑ — | ⏑ — | — ⏑ | ⏑ — | ⏑ — | ⏑ — | —[2]
πόθῳ δαμεῖσ-α παῖ - δος βρα - δινὰν δι' Ἀφ- ροδί ταν.

And ten songs in her 7th book were written in this measure. And it is indeed more regular than the last instance, but still the principle of her style is still apparent, for the long syllable in the 3rd foot is forced into the 1st place in the 4th foot, and back again in the 5th foot into the 2nd place; and in

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1 Sappho in Hephæstion.

2 Sappho in Hephæstion.

the former instance we took, this forcing of the emphasis takes place at every other foot, so that it reads at first like a great confusion.

And how did she reduce these conflicting elements into order? And she did this by the perfection of her phrasing, which was always most clear and sharply impressed on her measures. And generally she phrased in Triple Rhythm, like that which Homer was so sparing of, but which now was most commonly used, so much had Triple Time grown in the interim. But also she used the Double Rhythm, and sometimes even a Quadruple Rhythm, as we shall see. And her clear cut phrasing was in a manner forced upon her, from the irregularity of her accents, or as the Greek theorists would term it, from her use of the Antithesis, for had she not compensated for this forcing of the accents by some such means as this, the metre would have tottered under it. For if we read these lines that we have written, by feet alone, we shall make but little beauty out of them, for the accents will confound and disturb our ears, e.g.

Ψαπφοῖ τί τὰν &c.

or the still more difficult one

νύμφαις ταῖς, &c.

but if we read them by Phrases instead, we shall hear the Rhythm singing on, despite the ups and downs of the Emphasis,

Ψαπφοῖ, τί τὰν πολύολβον Ἀφροδίταν;

χαῖρε τίμι- ε γάμβρε πολλά.

and in the last one,

νυμφαῖς ταῖς Δι-ὸς ἐξ αἰγι-όχω φασὶ τετυγμέναις.

And the clear phrasing, which we see was so necessary in lines like this, and which characterised Sappho and all the Lesbian School, afterwards led, so firmly drawn was it, to the evolution, or rather to the transformation of these Rhythmic Phrases from Rhythmic Phrases into Metrical Feet, and the 2 Iambuses began to pass into a Diiambus, and the 2 Trochees into a Ditrochee, and the phrase of Iambus and Trochee, ◡ — | — ◡, into another compound foot called the Antispast (ἀντισπαστός, 'torn asunder'), because she had torn the bars asunder to make it.

So then these clashing feet, as we said, she buckled together by the golden bands of Rhythm, and by this means was enabled to make havoc of Emphasis, and charge her line with the strongest accentual effects.

But when she chose to write in regular falls, and make symmetry of emphasis, no one could do it better than she could. And that which we know as the Sapphic Metre is an instance of this. And it is a woman's Hexameter. And there is a charming timidity about it which makes the difference; or perhaps she is not tall enough and cannot reach so high; for look, when we come to compare it with the real Hexameter, lo! it is one foot too short.

Hexameter. — ◡ ◡ — ◡ ◡ — ◡ ◡ — ◡ ◡ — ◡ ◡ — —
Sapphic. — ◡ — ◡ — ◡ ◡ — ◡ — ◡

And is it that she is coy at beginning, or does she falter at the end? I cannot say. But I think that of the two she falters at the end, for in that Adonic that comes at the end of each timid little stanza, she summons up confidence at last, and finishes her Hexameter as all Hexameters of course ought to be finished, — ∪ ∪ — —.

And it is the feminine heroic, and is such a strain as the Graces might sing, or the rosy Hours that lead in the summer.

And it is in this verse that she invokes the Goddess of Love to come gliding through the air in her chariot drawn by sparrows, and lend her her aid in softening her lover's hard heart. "And if you come as you came before," she says, "with your beautiful face all smiles, he will soon pursue me instead of avoiding me, and give me presents instead of refusing mine, and snatch those kisses he now scorns to accept."[1]

And she is the singer of love as Homer is of battles. "All her fellow poets," says the sophist Himerius, "have made over to her by common consent the office of celebrating the rites of Venus with lyre and song. She penetrates into the secrets of the bridal chamber. She prepares the nuptial bed, and marshals the attendant virgins. She brings Venus and the Loves in a troop from heaven, tricks their hair with hyacinths and gold, and then conducts the bridegroom,

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1 However much the writer could have desired to adopt Bergk's conjecture, κωὐκ ἐθέλοισα, since he almost agrees with Bergk that "omnino Sappho a virorum amoribus abhorrebat," yet in the present case the correction seems somewhat arbitrary, and we must reluctantly take it that a man is here meant.

escorted by the Loves and Graces, into the presence of the bride; and likens him in the valour of his deeds to Achilles."[1] And a passage of this kind yet remains, and it is a Homeric description of the exploits of the hero and heroine. And the hero is compared to Mars on his way to battle:

γαμβρὸς ἐπέρχεται ἶσος Ἀρηϊ.

At the outset of the engagement the heroine utters the bold exclamation:

ἀεὶ παρθένος ἔσσομαι.

But this confidence after a time subsides a little, yet still she persists:

ἦ ρ' ἔτι παρθενίας ἐπιβάλλομαι.

But at last her firmness of purpose seems to be giving way entirely, for we hear her addressing Parthenia:—

παρθενία, παρθενία, ποῖ με λιποῖσ' ἀποίχῃ;

To which Parthenia replies:

"*Never again, never again,*"

οὐκέτι ἥξω πρός σε· οὐκέτι ἥξω.

Then comes the triumphal hymn celebrating the hero's victory, who is now

δαύοις ἁπαλᾶς ἑταίρας
ἐν στήθεσσι.

And the final reconciliation between him and his fair adversary we are left to imagine soon takes place, for

μαλὰ δὴ κεκορημένα
στοργᾶς.

she has forgiven him now, and

τί με Παρδιονὶς ὠρανία χελιδών;

---

1 Himerius, Declamatio I.

chides the twittering of the swallows, which announces the approach of day.[1]

And who is it she has addressed in that second Sapphic ode that is preserved to us? One cannot but think it is Atthis she is addressing, for she loved her so passionately. "What heavenly bliss," she says, "to sit by your side, and hear the music of your voice, and gaze on your lovely smile! But if another sits by you, my heart sinks, my tongue falters, my lips refuse their office. A subtle fire races through my veins, my eyes get dim, and I hear noises buzzing in my ears. And a cold sweat breaks out on me, and a trembling shakes my limbs, and I get as pale as a sheet, and am like to die, and gasp for breath." This is Sappho.

And elsewhere she says to Atthis again, "Love dissolves my every limb; it creeps through me, over me, and I can't resist it; and it is so bitter and yet so sweet." But if there were rivals in the way, she could speak as a woman should speak. "Who is this slut with a draggle-tailed gown that has got hold of you next? Awkward thing that she is! she shows her ankles every time she walks."[2] And the slut in question was Andromeda, who it appears had effected a temporary lodgment in Atthis' affections.[3] So that there were bickerings in this fair coterie we may see, and no doubt

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1 Much of the above is taken from Mure, who has the honour of being the first to piece these beautiful fragments together.

2 Sappho in Athenæus. p. 21.

3 That Andromeda was a rival of Sappho's in the affections of some of her friends may well be inferred from Maximus' remark, who makes Andromeda stand for Thrasymachus or Protagoras in his ideal construction of the Sapphic community. cf. also

Ἄτθις, σοὶ δ' ἔμεθεν μὲν ἀπήχθετο
Φρονῖσδην ἐπὶ δ' Ἀνδρομέδαν ποτέ.

horrid rivalries at times. "You were a mere chit when I knew you first," she says to Atthis on a similar occasion, or perhaps it was on this very occasion; "and very plain too, mind that!"[1] But the following dates from a happier period, when the good relations of the fraternity were fully established again: "Tell the son of Polyanax that he needn't come here after any of us, for it's no good."[2]

Now what the Lesbian School of Music did for the development of the Art, briefly was this: They introduced the Systaltic Style, and of that we have spoken already. But they also developed the Musical Period to its perfection, of which we see the germs in Archilochus. And Archilochus had combined two different verses together, with no pause between them, (for the pause between comes in his earlier days, before he had conceived the idea of a regular musical period), and these two verses were in constant sequence and fused together in such a way, that the sound ran on beyond the limits of the 1st line, till it attained a natural musical close at the end of both And the Lesbian School developed this to its due completion, for they combined more than two lines in constant sequence, and generally it was four lines that they combined, so that the concluding cadence of the voice was put off for a comparatively long time, and the ear was trifled with and its expectation kept alive for that marked ascent or descent of the voice, which, when deliberately arranged and palpably

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[1] *σμικρά μοι πάϊς ἔτι φαίνεο κἄχαρις.* Sappho in Maximus. I am reading here *κἄχαρις* instead of *χαρίεσσα.* I think it is Bergk's emendation.

[2] Sappho in Maximus.

introduced, constitutes the Full Stop, or Period of a Musical Piece. And it was the genius of Archilochus which first conceived the possibility of tantalising or teasing the ear in this way, and so sustaining the interest of the musical narrative beyond the limits of one line. For in the music of Homer, and indeed of all the heroic poets, the cadence came at the end of every line with unfailing regularity, thus:

HOMER — ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ — — — ⏑ ⏑ — —
Cadence

— ⏑ ⏑ — ⏑ ⏑ — — — ⏑ ⏑ — ⏑ ⏑ — —
Cadence

&c.

That is to say, the voice fell, and there was a momentary pause, and then it began at the normal note again in the second line.

But Archilochus, by combining two lines in constant sequence, kept the voice sustained at an equal level in the passage from the 1st line to the 2nd, and the cadence was heard only when both had been completed. Thus:—

ARCHILOCHUS ⏑ — ⏑ — ⏑ — ⏑ — ⏑ — ⏑ —
Cadence

⏑ — ⏑ — ⏑ — ⏑ —

And now the Lesbian School carried this idea of Archilochus to its due completion, by sustaining the voice through Four lines instead of Two, thus:—

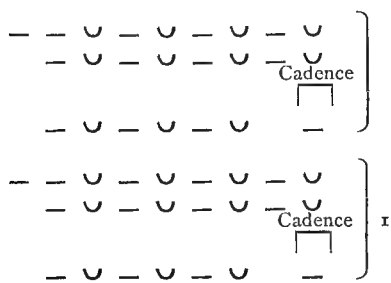
LESBIANS — ⏑ — ⏑ — ⏑ ⏑ — ⏑ — ⏑
— ⏑ — ⏑ — ⏑ ⏑ — ⏑ — ⏑
— ⏑ — ⏑ — ⏑ ⏑ — ⏑ — ⏑
Cadence

— ⏑ ⏑ — —

And in this way was the Musical Period greatly extended.

And the Lesbian musician, who has the honour of being the first to conceive and put into practice this extension of the Archilochean Period, was fat Alcman, he that went to Sparta, and astonished the Spartans by his poems on cookery. And he has written such a beautiful poem on Sleep, and another called "The Girls Diving." But his praises of good cookery form the principal bulk of his poems, and these collected together furnished a volume of receipts, which remained the text book of gastronomers down to the time of Athenæus.

And in Alcman we may see the transition from the Archilochcan Period of 2 lines, to the complete Lesbian Period of 4 lines which we have just given. For he has periods of three lines, as this :—



[1]

But Alcman's period of 3 lines soon passed into the complete period of 4, of which we have such beautiful examples in the works of Sappho and Alcæus. And we have given the Sapphic Period, and now let us give the period of Alcæus :—

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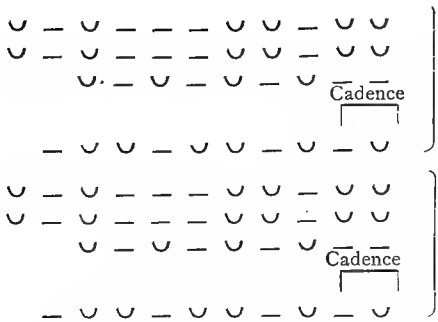
1 Fragment in Bergk. The 3rd line of the 2nd Period is wanting, but this is obviously what it was.



And Alcæus is he who loved the wart on his Lycus' finger. But if we were to limit our account of him to this, we should form a very unfair notion of the chivalrous, the high-souled Alcæus, who revived the spirit of the ancient minstrels in the voluptuous atmosphere of Lesbos. And it has always been a question, what were the relations of Alcæus to Sappho: whether he were a lover of hers; for he addresses her,

ἰοπλόχ' ἁγνὰ μελλιχόμειδε Σαπφοῖ
θέλω τι Ϝείπην ἀλλά με κωλύει αἰδὼς.

And he pays her the compliment of using her Metre[1] in addressing her, and he infuses the same tenderness into it here, which she nearly always employs. For she produces her tenderness by the use of that Weak Cæsura in the third foot, which effects the partition of the Dactyl after the 1st short syllable, — ∪ | ∪, and this was called also the Feminine Cæsura, in opposition to that other partition of it, which effected the division precisely in the middle — | ∪ ∪, which was called the Strong or Masculine Cæsura. And this method of tenderness Alcæus uses here too. But when he employs the Sapphic metre on

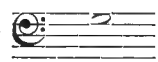
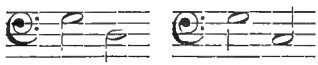
1 A forma varia, with an unaccented syllable at the beginning of the ine .

other occasions, as he sometimes does, we may see the difference between a man and a woman using the same materials to work with, and notice how strong the line becomes under Alcæus' touch:—(and we will mark the strong Cæsura with 2 strokes || , and the weak with one |)

ἀλλ' ἀνήτω μὲν || περὶ ταῖς δεραῖσιν
πέρθέτω πλέκταις || ὑπὸ θύμιδάς τις
καδ δὲ χευάτω || μόρον ἁδὺ καὶ τῷ
στήθεος ἄμμι.

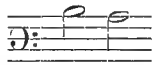
But with Sappho the tender Feminine Cæsura carries the day, or what is tenderer and softer still, the Cæsura vanishes completely:—

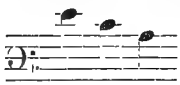
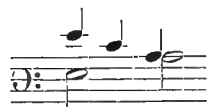
φαίνεταὶ μοι κῆνος | ἴσος θεοῖ σιν
ἔμμεν ὠνὴρ ὅστις | ἐνάντιός τοι
ἰσδάνει καὶ πλήσιον | ἁδυφωνᾶ-
σαί σ' ὕπακούει.

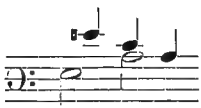
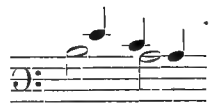
Now the protraction of the cadence till the end of the 4th line by the Lesbian Poets we may go on to study minutely, and first we may give the very notes of which that cadence consisted. And Homer's cadence was probably very much like our common cadences, that is to say, it was a fall of a few notes, varying in extent as the cadences of speech do. And if the common key-note of recitation then were G  which we may the more surmise, since it afterwards became the keynote of the Ionian Mode or Scale,[1] we may imagine such cadences as 

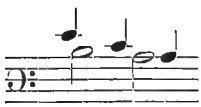
But the cadences of the Dorians and Æolians were very different from this, and were as unlike our cadences as can well be imagined, for the cadence which the Dorian singers used at the end of their lines or

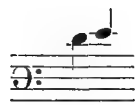
1 It will be found hereafter transported to F, but there is some doubt whether G is not the better form. Sir John Hawkins, I think, places the Ionian mode in G.

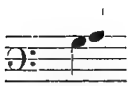
periods was the powerful inverted cadence and the cadence of the more effeminate Æolians, the cadence, that is to say, which was used by Alcæus and Sappho, was the weaker, because more natural and easier cadence  And this occurred at the end of each musical Period, and marked the close. And as there was a stereotyped cadence, so there was a stereotyped method of accompanying that cadence on the Lyre, and in each case it was by the three notes:—

 as, the Dorian  or

 and the Æolian  or

 which was also quite allowable since

we have seen the discords of the 2nd 

 and others, in use in Archilochus' time.[1] So

the reform that we are considering meant the witholding of the entry of these three notes of the Lyre and 2 notes of the Voice till the conclusion of

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1 Westphal's Geschichte der Musik, I. The facts given here are the result of his most extended arguments, which bring out the position most clearly.

every 4th line. And since Homer did not accompany his words on the Lyre, his cadence occurring at the end of every line would be little remarked. But the fact of a stereotyped Lyre accompaniment would bring it into relief more. And perhaps it was this which led Archilochus, who was the first to introduce a Lyre accompaniment, to think of putting off the cadence till the end of every second line, from the desire, that is, to avoid monotony.

And now, as we said, it was put off till the end of every fourth, and the Period by consequence exactly doubled in length, being twice as long as the Archilochean Period, four times as long as the Homeric period, and 8 times as long as the pre-Homeric period. In which we may discern the ordinary history of procedure in the development of musical form. And let us go on to consider these ancient periods fused and diminished in the younger one, and what new complexions and relations they assumed in consequence. And the primitive pre-Homeric period was the Linus line, and the cadence then came at the end of every 3 feet, — ∪ ∪ — ∪ ∪ — —. But after the Linus line had been doubled, and so shaped into the Hexameter, the cadence came at the end of every six feet, and the old Period, — ∪ ∪ — ∪ ∪ — —, passed into a Phrase (κῶλον)[1] of the New Period, which consisted of 2 Phrases

— ∪ ∪ — ∪ ∪ — — — ∪ ∪ — ∪ ∪ — —

Cadence.

PERIOD.

and was thence called περίοδος δίκωλος, or Period of

1 This is Metricians' language. See infra p. —, where I shall prefer to take the terminology of the Rhythmicians as the common one for use in this book.

two Phrases. And this word κῶλον, Colon, which we express by two dots (:), has retained its name and its meaning (although we limit its meaning to the dots themselves, instead of extending it to the words which the dots partition off) down to the present time, for it is by Colons that we still mark the Phrases of the Hebrew Psalms, which indeed bear much resemblance in their structure to the conformation of the Greek Hexameter. Thus,

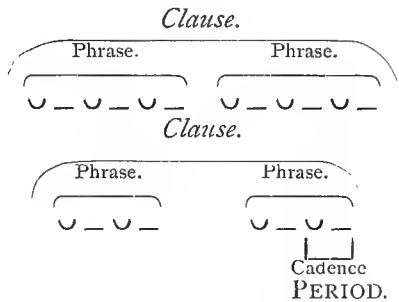
'*The Lord is my shepherd: therefore can I lack nothing.*'

which if we were to express in common musical notation, we should write,—

"*The Lord is my shepherd*: *therefore can I lack nothing.*"

First comes the Colon (:) in the middle, and then the Period (.) at the end, so that it seems we still keep up the ancient names, but with this difference, as I said, that we limit the words to the marks themselves, but the Greeks applied them to the words included within the marks. And the Hexameter line therefore consisted of 2 Colons, or Phrases, which together made the Period, and the voice fell in a Cadence to mark it. But when Archilochus put off the Cadence to the end of every second line, instead of keeping it at the end of every line, as it had used to be, what was the effect of this on the grammatical aspect of the music? Into what new relations were the parts of the musical sentence thrown, now that the Period was double its former length. This was the effect of it, and these were the new relations:—Just as the old Period of half a line had passed into a Phrase of the Period of a full line, so did the Period of a full line pass into a Phrase of the Period of two full lines. And this long Phrase we

shall prefer to call a Clause, in order that we may keep intact the terminology of Phrases for the parts that compose it: thus,

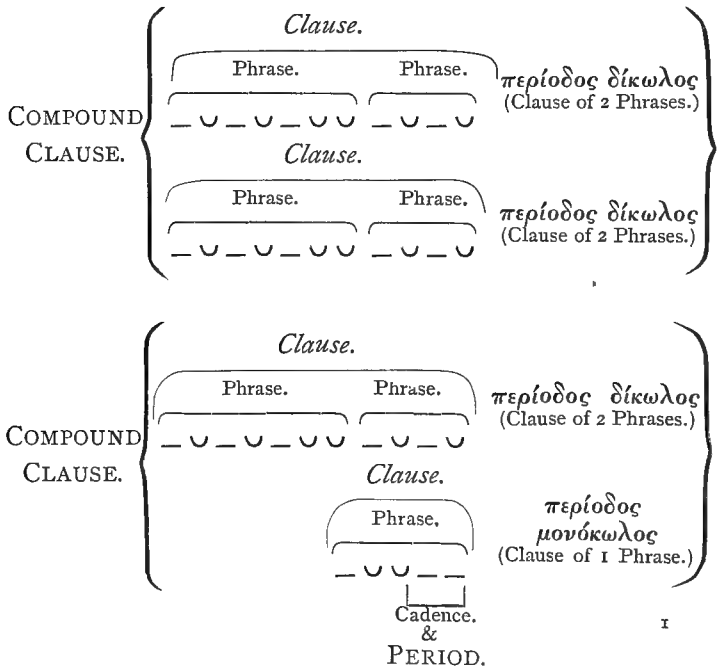


And now the Period was formed of 2 Clauses instead of 2 Phrases, because it contained two lines instead of one, and each of these lines, having ceased to be independent Periods directly the Cadence was postponed to the end of the second of them, instead of being independent Periods of one line, became subordinate Clauses in the New Period of 2 lines.

And when the Cadence was again postponed to the end of the 4th line this time instead of the 2nd, what were the new relations that were introduced then by this? The same effects were repeated. And the Period of 2 lines became in its turn a subordinate Clause in the New Period of 4 lines, for it had ceased to be an independent musical sentence directly the Cadence (which is the full stop) was removed to the end of the 4th line, and each original Period of 2 lines became a subordinate Clause in the New Period of 4 lines. But it was a Compound Clause, for it was composed of 2 simple Clauses of a line each, which had contributed to the making of it, just as it and its brother contributed to the making of the 4 lined Period in their turn.

Thus the Musical Period, as we find it among the Lesbians, was composed of 2 Compound Clauses, which were each composed of 2 Simple Clauses, which were each composed of 2 Phrases, and all these component parts had been in their time Periods, and had grown into shape and subordination as we have described.

And to express it to the eye we may write it as follows :—



[1]

And we have used the word περίοδος in the margin, because this classification is mainly due to the

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1 This musical construction of the Sapphic may well be compared with Westphal's construction of Dionysius' Hymn in his Antike Rhythmik, of which it is in some degree an imitation.

metricians, who however would not extend their analysis beyond the limits of the line, for, unlike the Rhythmicians, they never considered the relations of many lines to each other, and therefore the original designation, περίοδος, came to be retained for the line, whatever its relations might be, whether it were Clause, or Compound Clause, or Period, or whatever it might be. But this ambiguity of the Metricians can be avoided by the use of different words in the English translation.[1]

Now we may well ask, what would be the effect of this extension of the Musical Period and protraction of the Cadence on the Voice? And it is plain that the Voice would gain greatly in sustaining power. For while in the Hexameter it was no sooner up than it was down again, and thus could never get beyond the limits of exalted recitative, it now had to withold its final fall for several lines, and in the meantime must remain soaring in mid-air. So that the tone of the Voice would become greatly beautified and enriched by the new conditions under which it was placed; and then it had more liberty allowed it now, by the putting off of the stereotyped cadence for so long a period, and so greater attention would be paid to the notes the Voice should use than had formerly been the case, because it had now an ampler space to range in, and the necessity of variety was in a manner thrust on it. And it was natural that a woman should come to the fore as the exponent of the new ideas, which had expressed

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1 The writer imagines that he has succeeded in reconciling the position of the rhymicians with that of the metricians. The differences between them are more apparent than real. The whole point of contention is well stated in Servius de Accent. 630, cf. also Marius Victorinus. 2481.

themselves in the form of song, which we have just been examining, and which had, as will be seen, much in common with our *Lied* form, and doubtless as pronounced a bias to that element of Music which we know as Melody. And I say that it was natural that a woman should come forward as the leader of our art at present, for in the mystical language of Greek Theory, Music is a dualism, composed of the union and interpenetration of two elements, the one male and the other female—and the Male element is Rhythm, and the Female element is Melody, and these two in union form Music.[1] So that when Melody began to predominate, as it did now, it was natural that a woman should come forward as its representative. And if Sappho's loves were not always excited by the voice, as the loves of many are, for many love the voice first and the woman after—and she too speaks with rapture of "the girl whose voice was so sweet"[2]—it was at any rate her glory "to sing lovely strains, that should please the ear of her soft-skinned companions".[3] And a beautiful tone had ever been in request among the Greeks, but now more than ever. And the crispness of the phrasing, that we said characterised the rhythm, worked itself into the Melody. And especial care was used to take the intervals cleanly, and it was perfection when the two notes of the interval, the "boundary notes" as they

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[1] *τινὲς δὲ τῶν παλαιῶν τὸν μὲν ῥυθμὸν ἀῤῥὲν ἀπεκάλουν τὸ δὲ μέλος θῆλυ· τὸ μὲν γὰρ μέλος ἀνενέργητόν τέ ἐστι καὶ ἀσχημάτιστον ὕλης ἔπεχον λόγον διὰ τὴν πρὸς τοὐνάντιον ἐπιτηδειότητα, ὁ δὲ ῥυθμὸς πλάττει τε αὐτὸ καὶ κινεῖ τεταγμένως, ποιοῦντος λόγον ἐπέχων πρὸς τὸ ποιούμενον.* Aristides I. p. 43 in Meibornius.

[2] *παρθένον ἁδύφωνον.*

[3] *τάδε νῦν ἑταιραῖς ταῖς ἀπαλαῖσι τερπνὰ καλῶς ἀείσω,*

were called, stood out in bold relief from the rest of the song, and that the ear might feel them strike it firmly and apart.[1] And this was the more important in a melody which went as a rule *di grado* (ἀμέσως),[2] for if firmly and beautifully executed, it secured a projection of outline to a style that was in other respects strikingly uniform. But yet there must be no break or jerkiness in taking the intervals, for anything approaching[3] to that was what the Greeks abhorred. Hence we shall not be surprised that the flow of the notes themselves was regulated by the most scrupulous attention to smoothness, and that the most wonderful symmetry pervaded the relations of the notes to each other, I mean, their respective values; for, according to the practice of Greek Music, notes must either be equal to their fellows in the bar, or double of them, that is ♩ = to ♩, or double of ♪, and no other collocations were allowed;[4] for any such jerkiness as ♩. ♪, which is more like the popping of a pop-gun than musical harmony, was to the last utterly scouted in Greece. For the *ἀλογία* of Archilochus, which gave a shade

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1 *δεῖ δὲ τὴν φωνὴν τὸν μὲν τοῦ διαστήματος τόπον ὃν διεξέρχεται ὁτὲ μὲν ἐπιτεινομένη ὁτὲ δὲ ανιεμένη λανθάνειν διεξιοῦσαν, τοὺς δ' ὁρίζοντας φθόγγους τὰ διαστήματα ἐναργεῖς τε καὶ ἑστηκότας ἀποδιδόναι.* Anonymi, Script. 36. (Bellermann's Edition.)

2 I have often inferred this from Plutarch's remarks about Olympus, that he missed the Lichanos every now and then for the sake of producing a pleasing effect. But if intervals had not been comparatively rare, such an effect would never have been noticed.

3 Anonymus. 36.

4 See infra. p.—The *μακρὰ τρίσημος* ♩. could thus only stand in a bar by itself, as we have seen it stand in the Ithyphallic.

of extension to short notes, was rather a delicate *rallentando* than an actual measure, and rather aided the smoothness than broke it. And the Cyclic Dactyl, which was a Dactyl to the time of a Trochee, had its value regulated on this principle of equality and doubling likewise, for in ♩ 3 ♪ ♪ it will be plain that the 1st note is double of the 2nd, and both together are double of the 3rd. And indeed the effect of such collocations as are usual in modern music, *e.g.*, ♩. ♪ ♩, ♩.. ♪♪.♬ &c., is only tolerated by us because our ears have been inured to it from childhood, since otherwise we should repel it with disgust. Whence they who would scan the Cyclic Dactyl, ♪. ♪♪, betray an ignorance of Greek Theory, and he who would measure his common Dactyls, ♩. ♬, at a pinch, has not had his introduction or first lesson in it, and has yet to begin the alphabet of Music.

In this way then, by the operation of this great law of beauty, which we shall find pervading Greek Music to its very fountain head, and which we shall come to study in detailed operation presently, the Melody proceeded unruffled and beautiful along. And now we may imagine that the graces of song would first begin to be cultivated, which, though they may scarcely seem graces to us, were yet esteemed ornaments and graces in days when simplicity was the highest beauty. And the principal grace was the Prolepsis (πρόληψις), or Slur, and it consisted in singing one syllable to two notes, which must be done without making any ridges or creases in the tone, and this was harder then than it is now, for song was but newly born from Speech then, and tone and syllable commonly

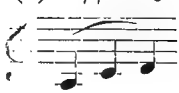
went together. And the πρόληψις might occur in two ways. It might be (1.) *di grado* (ἀμέσως) or (2.) *di salto* (ἐμμέσως).

(1) ἀμέσως

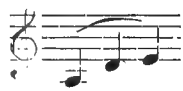
πα-σιν

, where the syllable was sung to two notes, the second of which was immediately (ἀμέσως) above the 1st.

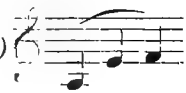
(2) ἐμμέσως

(a) 

πᾶ - σιν

(b) 

πᾶ-σιν

(c) 

πᾶ - - σιν

that is to say, the second note of the two was in this form of πρόληψις a 3rd, or 4th, or a 5th above the other one. But it does not appear that a greater interval than a 5th was ever taken in Prolepsis; but only to separate syllables.[1] And perhaps at the time we are writing of no greater interval than a 5th, except the 8ve, was ever taken either in Prolepsis or out of Prolepsis, though in later times the 6th, 7th, and 9th were freely taken, but not in Prolepsis.[2]

And the Greek name for "Slur" was "Hyphen" (ὑφὲν), and the Hyphen was written ∪, in which we may see the original of that curve ⌣ by which we express our "slur."

And when the Prolepsis occurred downwards instead

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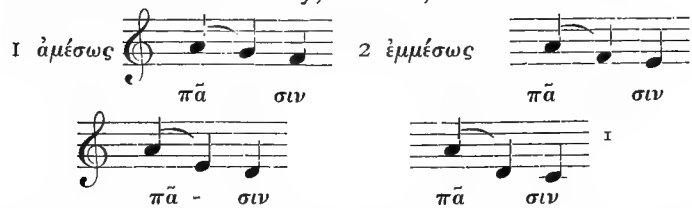
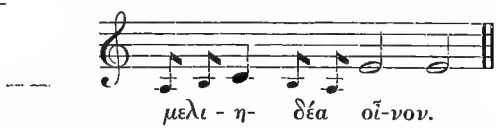
1 The Anonymous writer. 4. Bryennius gives a slightly different account of the Prolepsis, for which see the History of Gevaert, who has adopted Bryenne's by preference.

2 For examples see the Hymns of Dionysius.

of upwards, it was called Eclepsis (ἔκλημψις) and proceeded in the same way, that is,



And there was another grace of quite an opposite kind to this, which was called the Procrusis (πρόκρουσις) and this could only occur when two short syllables came before a long one, as in such words as βασιλῆς, ὕποχοι &c.[2] And the Procrusis consisted in skimming lightly over the two short syllables, yet without hurrying their time at all, and then bringing out the full emphasis on the long one. And perhaps our own small grace notes will be a fair rendering of the Procrusis, and we may give the following example of it:—



And in this example we have the Procrusis and the Eccrusis (ἔκκρουσις) combined, for the Procrusis when it went downwards instead of upwards was called Eccrusis, just as the Prolepsis when it went downwards was called Eclepsis, and here we have both.

Then there was a grace called the Eccrusmus (ἔκκρουσμος,) which indeed was but an extended form of the Slur, but yet is defined in a very different way, for it is defined as "the repetition of a note,

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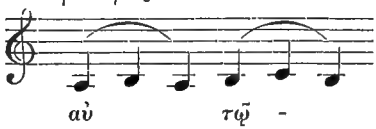
1 Anonymus. 5.

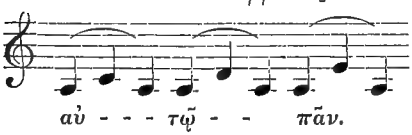
2 Anonymus, 6. Whether we have exactly hit the Procrusis in our interpretation may admit conjecture.

with another and higher note intervening" (ὅταν τοῦ αὐτοῦ φθόγγου δὶς λαμβανομένου μέσος παραλαμβάνηται ὀξύτερος φθόγγος). Yet we may see it was but a variety of the slūr, but this time the syllable is taken to three notes instead of two.

ἔκκρουσμος. [1]



Also ἐμμέσως. [2]



but no greater interval than the 5th.

And now in the next grace we may see the Greek love of smoothness most characteristically brought out. For it is the *staccato* that we are about to speak of, and it was called the κομπισμὸς or "Saucy Grace." For while in our modern music we may have the *staccato* occurring in many notes following one another, the Greek ear would not tolerate this jerkiness, and the *staccato* was limited to one note at the utmost; and what is more, the note that followed the *staccato* note must be the very same note sung *legato*, which was probably to take off the edge of the jerk in the most effectual manner that could be devised, so that no single tone might bear the reproach of acerbity, but must be smoothed down before another could be touched.[3]

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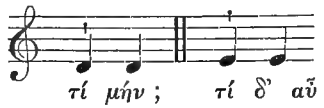
1 Anonymus. 8.

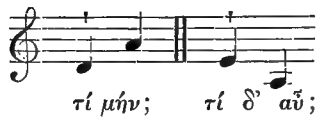
2 Bryennius says it may also go ἐμμέσως, III. cap. 4

3 Anonymus, 9.

So the *staccato* was always sung in this way—with a legato note at the same pitch following it:—

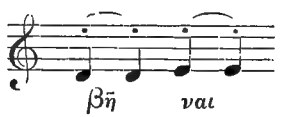


but never



for it must be first smoothed down again before another could be sung.

Much more congenial to the Greek spirit was the μελισμὸς or "*Cantabile Staccato*," which answered to our "Connected Staccato." And we omitted to say that the Greek mark for the ordinary Staccato was χ. And for this Cantabile Staccato it was χ ∪, that is to say, the Staccato mark and the Hyphen or Slur mark combined. And so this Cantabile Staccato has been elegantly rendered by the exact modern equivalents, ‿ for ∪, and . for χ, thus



[1]

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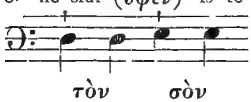
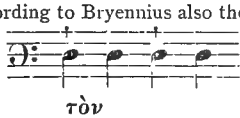
[1] This is the elegant rendering of Bellermann in his edition of the Anonymous Writer. But the present writer seems to think that the χ can only be taken to allude to the 1st note of the two, and also that the point of the slur (ὑφὲν) is to show that the same syllable is to be sung twice.

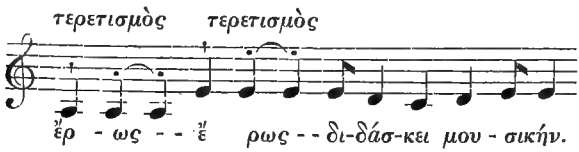


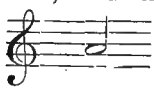
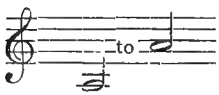
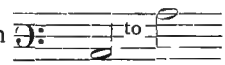
this being its difference from the simple staccato.

According to Bryennius also these figures can be taken πλεονάκις ἢ ἅπαξ thus 

. This is how it seems to the present writer, but he will nevertheless prefer Bellerman's elegant explanation.

Then there was a combination of this figure and the last one, which was called τερετισμὸς or "the Grasshopper's chirrup."[1]



So then let us think of the beautiful firm phrasing, and the cleanly taken intervals, and these simple graces to aid the natural beauty of the voice, and admire what the effect must have been. And the Greeks never strained their voices to spoil the richness of them, and the women and boys never sang above A.  nor the men above the A below . And they were contented with an 8ve a-piece, which was just double what the compass had been in earlier times, when it was only a 4th, that is, the ordinary compass of the Speaking Voice. And the Voices of the women and boys ranged from  and of the men from 

So Sappho's voice must have been a rich contralto, for soprano in those days would answer to contralto now. And most likely the beauty of the boys' voices far exceeded that of the women's, for boys' voices in that low compass are exceedingly rich and sweet. They are a choir for gods.

And if we can imagine these graces that we spoke

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1 Anonymus, 10. The word is late, but the practice may be ancient enough.

of, to have been carefully studied and exercised, as there seems no reason to doubt among a people who set such store on song, we must equally imagine that that rich beauty of tone, which transcended all other beauties in a Greek's mind, was also made an object of careful and constant study. And to secure roundness and fulness of tone, study and practice is always necessary even to the best voices. And though we may think of Sappho and Anacreon striking their lyres and singing like Apollo or Calliope inspired, it would have been strange if these great artists neglected the humbler walks of their art, as the best sculptor must point his work, and pick out the clay from the cast, for no one can strike a Naiad from the marble with one blow of the chisel. And it was on the perfection and beauty of their voices that much of their greatness reposed. Since the poet was himself the singer then, and how could harshness have lived in Anacreon, or thinness of tone in Sappho? And strength and fullness of voice means the power of sustaining long drawn notes at even volume, or rather it is the result of such a power, which can only be acquired even by the best voices by frequent and continuous practice. And by this time the notes used in song were some of them very long indeed, and if the measure were taken at slow time their length would be greatly extended, and any wavering or tremulousness was of course highly prejudicial to the beauty of the song. There was the old long ♩, occupying half a bar of $\frac{2}{4}$ time;[1] and Archilochus' long *(μακρὰ τρίχρονος)*, occupying a full

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1 The *μακρὰ δίχρονος*.

bar of $\frac{3}{8}$ time, | ♩. | ;[1] and a new long (*μακρὰ τετράχρονος*), occupying a full bar of $\frac{2}{4}$ time, | 𝅗𝅥 |.[2] And the length of these might be extended indefinitely according to the slowness of the time; and if, as I have often thought, the last line of the Sapphic Stanza, — ∪ ∪ — —, was sung by her in *rallentando*, there was need of the best art of the time to sing it superbly, as there is always need of the best art to sing a *rallentando* well.

So that I think we shall not demean these great artists and others of their age, if we assume that they paid attention to the drudgery of their art in order to shine in its lustres and glories. For "practice" and "exercise" are words that only the *dilettante* and the pretender are ashamed of, in which class we must surely not rank the acknowledged masters of the Greek Music. And from very ancient times in Greece, if we may judge from the cloud of mysticism and traditions that surrounded it, there was a Solfeggio in use for singers, by the aid of which they might rehearse their songs, and practise their intervals and extensions, with greater

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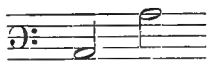
1 Supra, p--

2 The values of the notes were thus rendered: the letter of the note by itself alone stood for the value of a quaver thus, C (= ♪). For the *μακρὰ δίχρονος* the sign — was placed under the letter thus, C̲ = ♩. For the *μακρὰ τρίχρονος*, the sign ⊢ was used C⊢ = ♩. (Anonymus, 1.). For the *μακρὰ τετράχρονος*, ⊢⊣, thus C⊢⊣ = 𝅗𝅥 to which four the *μακρὰ πεντάχρονος* was afterwards added, expressed ⊢⊣⊢⊣, as C⊢⊣⊢⊣ = 𝅗𝅥 ♪ (Anonymus, ib.).

ease and with more effect than if they had employed the words in which their Songs themselves were composed.

And we will describe this Solfeggio, and report some of its mysticism and tradition. And it was in two parts, the first for women, the second for men. And the part for women embraced the women's octave , and the part for men, the men's octave  . And we have mentioned that the Greeks held Music to be formed of two elements, the one a masculine element and the other a feminine element. And they regarded the Vowels, which are the musical part of language, in the same manner. For they held that some vowels were Masculine Vowels, and others were feminine vowels. And the vowel ω was a Masculine vowel, because it was "forcible, and stout, and round, and self-controlled" (δραστηριος καὶ στέρεος καὶ στρόγγυλος καὶ συνεστραμμένος). And the vowel η was a Feminine vowel, because it was "moist, and relaxed and terribly passionate" (ὑγρός τε καὶ ἀνειμένος καὶ ὅλως παθητικός). And the vowel ο was likewise masculine, but the vowel ε was of all vowels most particularly feminine, for a reason that I cannot here give.[1] The vowel α was adjudged to be common, sometimes leaning to one sex, sometimes to the other; and the vowel ι was left doubtful.[2] Accordingly in the Solfeggio, which was sung on the plain vowels of the

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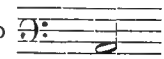
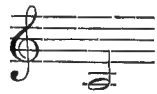
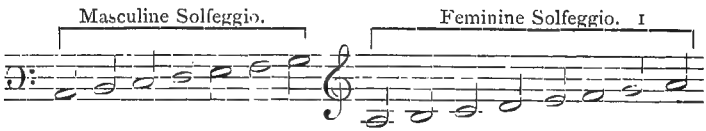
1 κεχῃνέναι πως ἀνάγκαζον κατὰ τὴν ἐπαγγελίαν.

2 See the whole passage in Aristides II. pp. 92 in Meibomius.

language, as all Solfeggios have since been, the round, stout, and sturdy ω was made to stand at the beginning of the masculine Solfeggio, being assigned to  and the vowel that was most particularly feminine was placed at the beginning of the feminine solfeggio, and was therefore assigned to  . And the other vowels ran in this order—the short ο being as a matter of fact omitted, being supposed to be rolled up in the stout ω — ω α η ω α η, till the point was reached where the feminine Solfeggio began at the middle A, when ε was inserted to break the continuity, which however was immediately restored, as if no ε had been there at all.

In this way:—



τω τα τη τω τα τη τω τε τα τη τω τα τη τω τα

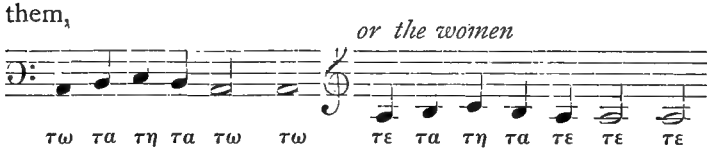
for the letter τ was inserted before the vowels, in order that they might not clash in the singing, and for the use of this letter τ a mystical reason was likewise given, which he who wishes to know may find in Aristides Quintilianus' Panegyric on the letter τ (p. 93 in Meibomius).

But irrespective of the fanciful reasons that the Greek Theorists gave for this sexing of the vowels, we may discover a very fine vein of reason running through it, for ω and ο are the vowels of nearly all the masculine terminations in Greek, as much as η though

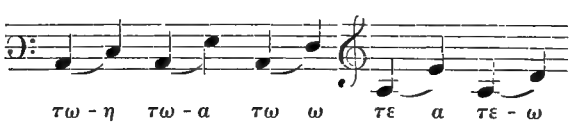
1 The Anonymous Writer, 77.

not ε, is of the feminine ones. And for the use of the letter τ, it is plain that that this letter was really chosen, because it runs through the whole of the commonest word in Greek, the Article, to which indeed this Solfeggio has no slight resemblance.

This Solfeggio then, which wears an air of considerable antiquity, was the vehicle by which the Greek Singers practised their scales and exercises. And if they were practising singing or sustaining separate notes, they would use the syllables as we have written them,[1]

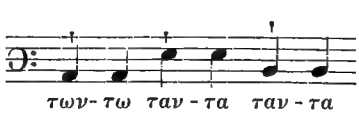


but if they were practising intervals, they left out the τ in the second note, in order not to produce any break in the interval, thus



[1]

And in the *Staccato* a ν was inserted, which gave a sharp, smart, nasal sound to the note, thus



[2]

And in the Connected Staccato the τ was dropped, and the ν was doubled, which like all doubled liquids almost compelled the voice to hang on the

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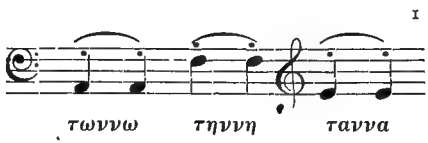
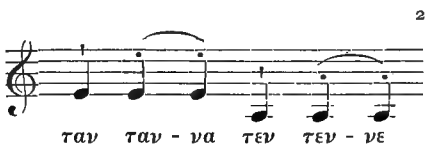
1 Anonymus, sec. 4. 1 Id. 8.

note in the way that the connected staccato requires.



while the Teretismus, which is a combination of both Staccatos, was also a combination of their Solfeggioing



In this way we cannot be surprised that the Greek singing reached that height of perfection, which the unanimous accounts of authors invite us to believe, and that that thing was possible with them, which no art of future ages has ever been able to attain, I mean the division of the interval into a smaller limit than the Semitone. For that which we now regard as the dream of theorists, and an ideal beauty or delicacy which can never be realised in practice, was an everyday thing with them, which great singers and little singers were alike able to do—I mean the correct intonation of quarter tones. This is what we know—but from books only—as the Enharmonic Genus And we have caught a gleam of its existence among Primitive Man, but only for a moment, for it soon vanished away, being indeed but the spangles which Speech flung off in its passage to Song, and scarce destined to outlive the transit. For directly Song began, by benefit of the Chant, from that moment

1 Ib. 2 Ib.

did the Diatonic Scale begin, for the Chant is the direct formulator of the Diatonic Note. And as harder things will always give way to easier ones, so did the Enharmonic, which though easy and natural in Impassioned Speech was yet difficult as a consciously cultivated form, pass away before the bold and simple Diatonic Song. And with most peoples this happened at an immeasurably remote period in their history, and almost before their music can be said properly to have begun. But with the Greeks, whose Song was so late of developing from Speech, the contrary was the case. And through the long series of bards and rhapsodists, whose form of expression was rather Speech than Song, the natural Enharmonic of Speech must have lived on a long life; and we know that it had effected an entry even into the domain of Song itself. For it had effected an entry into that most ancient form of Greek song, which grew up side by side with the rhapsodists, and of which only the tradition remains, I mean the Religious Chant of the Temples. And here it was admitted as an artistic form, as we may know from the following reason: the Libation Hymn of the Delphian Temple was in the Enharmonic Mode.[1] But with Terpander and the reforms of Terpander the Enharmonic fell into disuse, and perhaps one of the many things he did was this very establishment of the Diatonic Scale in Greek music, which we know he must have used to the exclusion of any other, since he accompanied his voice

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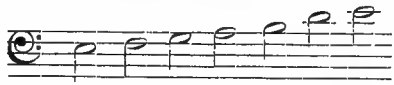
1 As the name of the Enharmonic progression (Spondeiasmus) only too well implies. See the Chapter in Westphal's Geschichte der alten Musik on the Tropos Spondeiazon. Also it appears from Plutarch, 19. and elsewhere, that the Libation Hymn was in the Enharmonic genus.

note for note with the Lyre, and the Lyre of Terpander had only 7 notes 

which are all in the Diatonic Scale. So that when we find the Enharmonic reappearing, as we do shortly before the period of which we are now treating, we must look on it as an artistic reproduction of the antique, due to a general Renaissance of Greek Art, of which there are abundant signs at present, and more particularly due and rendered possible by the high state of perfection which Greek Singing had reached under the influence of the Lesbian School of Musicians. And the Enharmonic, as used by the singers now, was the perfection of the *Portamento.* And it was doubtless employed by them very much in the same passages and for the same effects as we employ the *Portamento* to-day.[1] But how much more perfect was it! For while in our *Portamento* the Voice sweeps the Interval and blends all the tones confusedly together, they in their *Portamento*, which was the Enharmonic, swept the Interval indeed, but enunciated at the same time and with perfect

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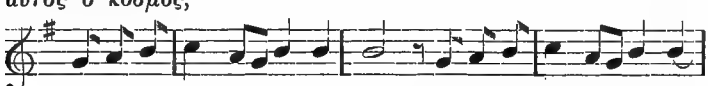
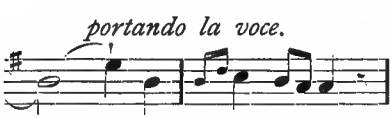
1. It is not a little interesting to find the Portamento a most favourite figure in Modern Greek Music, which is generally brought in in such a way as to form the leading feature of the song, e.g., in that beautiful Greek song *αὐτὸς ὁ κόσμος,*



αὐτὸς ὁ κόσ-μος εἶν Τουρ-κια δὲν εἶναι Ῥω-μηο-σύ-νη

portando la voce.

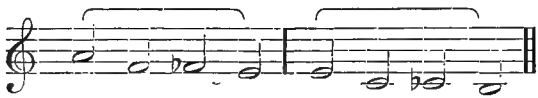


&c., but it is his lover he

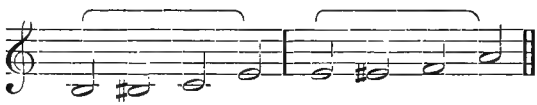
- - - ἀχ' Ἑλ - ἑ νη μου

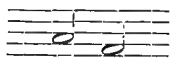
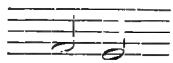
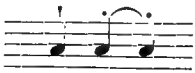
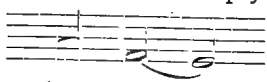
calls on, not his country. Hellenhas lost his "l," and his sex with it.

clearness each tiny demitone that made it up. And the length of the Interval that was taken was limited to the distance of a 4th, and it was executed in the following way :—



or it might be taken upwards, when it would be:



So that it will be seen that it is in reality a compound figure, for it consists of first an empty interval, and then a *portando*ed interval. And the empty interval is a Major 3rd  , and the *portando*ed interval is a Minor 2nd  And in being Compound it bears a resemblance to that grace, the τερετισμὸς which was a compound figure, compounded of the Staccato and the Connected Staccato,  . And this figure that we are now considering is compounded of an empty Interval and a *Portando*ed Interval 

And doubtless the object of using such a sequence was to bring the *Portamento* more into relief by contrast with the empty interval that precedes it, or if it were taken upwards, that follows it. And we see here the same effecting or intensifying of a beauty

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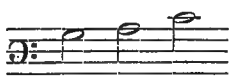
2 Gaudentius, 17. Aristides, 20. sq.

by contrast, which we noticed before in that figure, the κομπισμὸς, or *Staccato*, where it was the rule that the *staccato* note must be immediately followed by a *legato* one, which was probably to show off the *staccato* more, by virtue of the contrast with the *legato*, as here by contrast with the empty interval to show off the *Portamento* more.

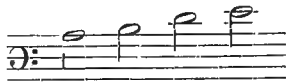
This we may say speaking as artists, and doubtless the Greeks so regarded it, who esteemed it the greatest beauty in their Music; and they would have given some such explanation as this of the great pleasure they always felt in hearing it.[1] So we may say this, as I say, speaking as artists; but speaking in the language of history, we have a very different tale to tell. For in this Enharmonic, which was notoriously a revival of the antique, which makes a skip of a note every time it moves, and which is limited in its compass to the distance of a 4th, we see only too plainly the features of that ancient Greek Scale, whose compass was limited to the distance of a 4th, and which made a skip of a note every time, because it was an Isolating Scale. But if a scale, whose compass is a 4th, skips a note in its progress, the notes will be reduced to three, and they will be similarly arranged to what we found them in the scale of Primitive Man, that is to say, with a gap in them



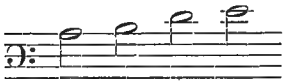
But since the Æolian Scale which Terpander added to the Dorian had its break a note higher up than

1 Plutarch, II. 19. &c.

this, and omitted the C instead of the B, having its break between B and D therefore, and being as follows,

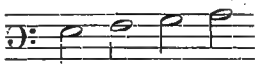


we may conjecture that the original form of this Æolian scale was not merely



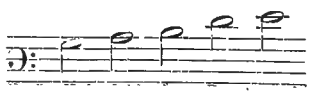
but that in its most primitive form there was a G under the A, thus

which we may without violence conjecture, since we found it to be universally so among all other nations whose most ancient scales have come down to us, and this G would be merged in the Dorian Scale, which was

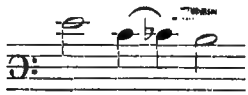


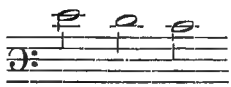
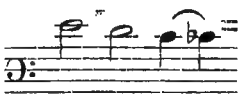
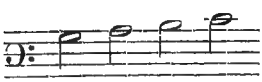
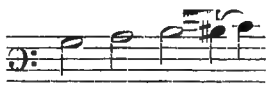
and lost there, and men knowing that two scales had been united, but without knowing what the original notes of each had been, would think that the union was one of exact divisions, and would say: The scale of 7 notes is compounded of two scales of 4 notes each. And it would have been a scale of 8 notes instead of 7, were not the middle note common to both component parts.

And now we may find an explanation of this gap in the Primitive Isolating Scale, which before puzzled us how to account for it. For by benefit of the Enharmonic we can now discover how this old isolating scale was sung,

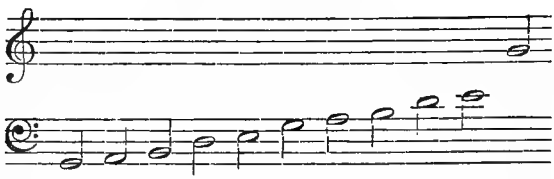


For if the Enharmonic sings through this very gap, in this way,



it is plain that the gap between D and B was at first no gap, but merely an unsteadiness of the voice, which not taking kindly to its new fetters passed every now and then from Song into Speech, nor was it able in the beginning and immaturity of our art to preserve its steadiness for more than two or three notes together, but a passage like this  it would execute  , or a passage like this  in this way 

that is to say, it would break down and falter after a few notes, under the artificial restraint of complete steadiness, till at last, to mend its fault in the easiest and most effectual manner, it would cease to make the effort which led to the fault, and would limit its continuous runs to two or three notes at the most, which it could easily take, contenting itself with performing the easy well, than attempting the difficult badly; and so the difficulty would be left, as other similar things were, for future generations to solve. In this way the scale of these rude times would be full of gaps, because no more than two or three notes were sung in sequence, and it would be full of gaps from top to bottom, thus,



And this seems an explanation of that phenomenon which meets us at the threshold of the music of all nations, the Isolating Scale.

Now the Enharmonic of the Greeks, then, which now comes before us as an artistic revival of an ancient and obscure form of scale, consisted, as we said, of an interval of a 3rd followed by two distinctly intoned quarter tones, and it was considered to be a marvellous beauty, and to express, more than other flexion of the voice, the refinement of sentiment, and romantic melancholy. And the honour of reviving it in Greek Music is universally attributed to Olympus, a Phrygian flute player. And if it be really the regeneration and new birth of a most ancient form, as we have assumed it to be, we may well understand how it came from Phrygia, or how it had lingered on in Phrygia after it had fallen into disuse in the rest of the Greek world. For archaic types are preserved in the amber of religion, and in Phrygia the most ancient worship of the Hellenes, which was the worship of the forces of nature, had lingered on, long after the worship of Apollo had supplanted it among the rest of the Hellenic family, and doubtless the old Enharmonic had lingered on with it. And Olympus came playing the flute, from Phrygia to Greece. And his flutes wept as he played them, by virtue of this beautiful mode. And romance and sentiment began to colour the white light of the Greek Music. And the Phrygian Satyr, Marsyas, whom Apollo had vanquished and crushed, lived again in the beautiful Olympus.

And Olympus invented the Elegy, which is the old Hexameter, but how softened! And he played Elegies and Dirges on his flute to the people of Greece. And his flutes sobbed and wept. And he could trace his descent to the times of Marsyas himself, and show that the flute-playing that he used, was in reality the very playing of Marsyas himself. For he was descended from a flute-player of long ago, called like himself Olympus, who was the darling of Marsyas, and whom Marsyas himself had taught to play the flute. And there was a lake near the town of Celænæ in Phrygia, covered all over with quantities of firm, straight reeds, and Marsyas had got his reeds from here which he made his flutes of, and Olympus got his reeds from the same place. And this lake is called Aulocrene, or "the Flute pond," to the present day.

And Olympus founded a school of flute players in Greece; and there was Pythocritus of Sicyon, and Democrates of Tenedos, and Satyrus of Thebes, and Autolycus of Thespiæ in Attica, and Orthagoras, and Olympiodorus, and Antigenides,[1] and Midas,[2] and Scopelinus, and Pronomus, who were of his school. And these extend down to late times in our history. And contemporaneously with these, yet probably under Olympus' influence, there was an indigenous school of flute-playing that grew up in Greece. And with reason it saw light first among the shepherds of Arcadia, and its greatest master was Clonas of Tegea in Arcadia,

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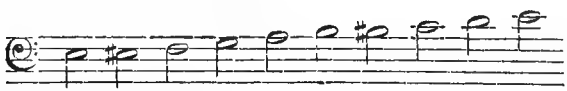
1 Suidas calls him an αὐλῳδὸς, but this, I imagine, only means that he was the αὐλῳδὸς to Philoxenus.

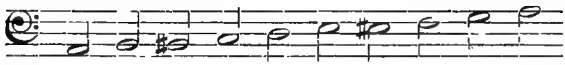
2 The εὐδοξος Μίδας of Pindar, who won the prize for flute-playing twice at the Pythian games, and also at the Panathenæa.

although its reputed founder was Ardalos of Trœzen. And these men used the Enharmonic of Olympus in their flute-playing, at any rate Clonas certainly did, but probably their style was severer, and they were not so passionate, nor yet so tender as the Phrygian school of players. But this we cannot certainly tell. And Polymnestus, Sacadas, Mimnermus, Apollodotus, Evius, Echembrotus—these were the principal fluteplayers of the Arcadian School, but they did not attain so great renown, nor have so abiding an effect on Greek Art as the School of Olympus, which indeed introduced a softness and passion into the Music that were unknown before, and all the traces of this which will appear henceforth from time to time in the Greek Music, may with more or less justice be attributed to the influence of the Phrygian School of Olympus.

And now let us admire what effect this dissemination of the Enharmonic would have on the make and structure of the instruments themselves. And we have seen what effect it had on the singing, and how the singers used it as a constant grace and embellishment to their song, and it became so favourite and admired that it could by no means be dispensed with, and all singers definitively used it. And now that it was firmly established in the Music, it is plain what effect it would have on the scale. For it would increase the number of its notes. And it divided every semitone into two demitones, and since there were two semitones in the scale, there would now be four demitones instead; that is to say, the scale would be increased by 2 notes. And would accordingly stand:

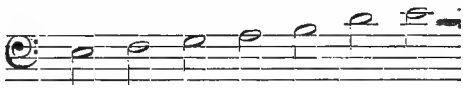


in the Dorian Mode,



in the Æolian Mode.

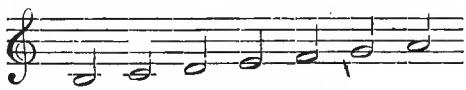
And it will be plain what effect this would have on the instruments, for they must increase their stops or their strings accordingly. And the flutes were already increased, for they were all made now after the pattern of Olympus. And now the strings must be increased in like manner. And with all this, the old Lyre of Terpander, which was one string short even before,



for it was short of C, fell into disuse altogether, and new and larger instruments sprang up in its room: which all had the 4 demitones of the Enharmonic, as the flutes had got before them, and as the singers now regularly employed.

And this was an age of change, for it was in all strictness a Renaissance, being caused, as all Renaissances are, by the influx of foreign knowledge into a younger and receptive people. And the scale was to receive a further change, and this time from Semitic influence. For now the knowledge and Art of Assyria, which had hitherto flowed into Greece through the gate of Phœnicia, was now pouring in a strong and steady stream through a wider and nearer channel. For the great kingdom of Lydia, which had been a dependency and tributary of Nineveh for 5 centuries past, was brought into the closest connection with the Æolian and Ionian Greeks, not long before the period we are writing of, through the friendship or policy of Alyattes. And his son, Crœsus, who ultimately became their master, had made the connection a still closer one.

And this was the age of Crœsus, and of the Pactolus whose sands were gold. And Oriental influence was at its height. And the lore and wisdom of Assyria had voiced itself in the Seven Sages, and the licentiousness of Assyria had expressed itself in the person of Sappho, being indeed a Grecised Semiramis, or Astarte incarnate. And Lydia is so near Lesbos, you can see its coast from the rocks of Mytilene.[1] And great must have been the traffic between the two, and the strange things from the East exposed for sale in the market-places. And that woman must have been familiar with the vices of Babylon from her childhood, and also with its music. And now we find a new Mode appear in Greek Music, of which the introduction was attributed to her,[2] and it is precisely the same as the Assyrian scale,



to which the stars were a gamut.

And this is said to have been invented by Sappho, and was known afterwards as the Mixo-Lydian Mode.

And Sappho also is credited with the invention of the plectrum, and it is said that up to her time the strings of the Lyre were always plucked by the fingers, but that she invented the plectrum, and struck them instead.[2] Yet we know that the plectrum was in common use among the Assyrians, ages before this

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1 Mysia was Lydia at the time we are writing of. In this, as in many other points, the drawings of the atlases are calculated to give a wrong impression, for they according to Roman demarcations.

2 Plutarch, 16. 3 Suidas, art. Sappho.

time, and that it was used by them, and by them alone, in lyre-playing, and to play their yet more favourite instrument, the Dulcimer.

And now let us sum up the traces of Assyrian influence that have up till now appeared in Greek Music, and how they came. And first, in remote and almost prehistoric times, Phœnician traders, like those who carried off Io, coming to the coasts of Greece to fish for the purple shell-fish, had brought the Lyre itself,[1] which all traditions say was first discovered on the sea-shore—an obvious innuendo, as I take it, at an importation by sea.[2] For the semi-barbarian Greeks of those days, if we can imagine that they had developed above the Pipe Stage, would yet have used the Aryan form of String, which is the Lute. And next, the art of accompanying the Song, and the manner of accompanying it—above the Voice, — had been communicated by Phenicians to Archilochus, which in other respects bears strong signs of Assyrian paternity. And now finally, the entire Assyrian scale was brought bodily into Greece, and so was the plectrum they used to strike their strings with.

And having said that the Scale of Terpander, as we may loosely call the Greek Scale, had suffered such a great change as it had by the insertion of the Enharmonic demitones, and that it received a still further change at this period, we must now say what that change was. And it was due to the

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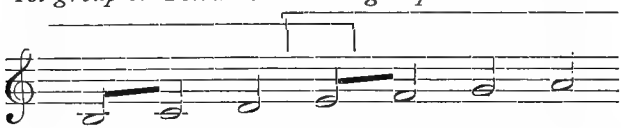
1 See a hint at this idea in Curtius. Indeed I am not sure whether he does not actually say this.

2 Hermes found the tortoise on the seashore that he made his lyre of. The lyre of Orpheus came by sea to Lesbos.

influence of this Assyrian Scale, which Sappho is said to have introduced. And if we remember the scientific perfection of the Assyrian scale, and how symmetrically the notes ran in it—for it was built in such a way that it was divisible into precisely equal parts from top to bottom. So that starting at B, B to E, E to A, A to D, D to G, and so on, were all equal to one another; each comprising the interval of a Perfect Fourth, as we call it, that is two tones and a semitone. And the scale itself lay out in symmetrical beauty, being composed of two equal groups of notes woven into one another, and posed in such a way, that the very position of the tones and semitones was in each precisely the same. That is to say, as follows:

1st group or Tetrachord. 2nd group or Tetrachord.



Semitone. Tone. Tone. Semitone. Tone. Tone.

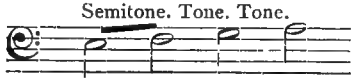
And this was effected by making the Scale begin on B, instead of any other note as C, D, E, &c., which would have rendered such symmetry impossible. And then let us consider what ease this gave the singer, and smoothness of execution, for the Voice naturally moving within the compass of a 4th., when it travelled beyond the bounds of the lower 4th in which it had first moved, and went to move in the higher, it would find the intervals succeed one another in precisely the same order again, that is, 1st a Semitone, then a Tone, then another Tone. In this way the smoothness of water was communicated to melodies in such a scale, and it was such a smoothness that the Greeks loved. If Science admired its perfection, Art envied its ease. Accordingly we find at this period an

attempt made to introduce the symmetry of the Assyrian Scale into the Greek Scale, and this was the change I talked of.

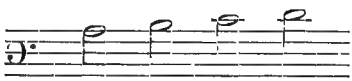
And how was this to be done? for the Scale of Terpander (writing it with the added C as it was probably used by the Lesbian singers),

resembled the Assyrian Scale indeed in its lower group of 4, where there is first a semitone, then a tone, and then a tone again,

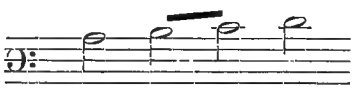
Semitone. Tone. Tone.



but in its upper group



it was strikingly unlike it, for the semitone does not come between the 1st and 2nd, but between the 2nd and 3rd.

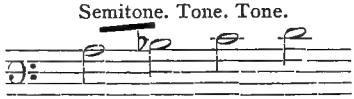


How then was this to be brought in harmony with the corresponding group of the Assyrian Scale?

And it is plain that if the 2nd note of the group, B, were lowered a Semitone, the whole group would be brought in harmony with it, for B being brought a semitone nearer A, would be carried a semitone further away from C, and thus its distance from A

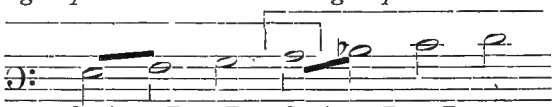
would be a semitone, but its distance from C would be two semitones, that is one tone, and so the whole group would be brought into complete harmony with the Assyrian Scale. And this accordingly was done, and we can best express this lowering of the B by our sign, the flat ♭, and we will write it in this way.

Semitone. Tone. Tone.



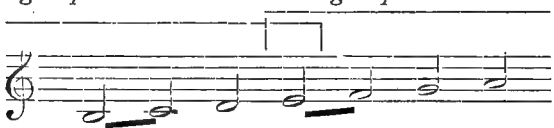
And the complete scale reads letter for letter the same with its original,

1st group or Tetrachord. 2nd group or Tetrachord.



Semitone. Tone. Tone. Semitone. Tone. Tone.

1st group or Tetrachord. 2nd group or Tetrachord.



Semitone. Tone. Tone. Semitone. Tone. Tone.

So then the instruments were now constructed, not only with the Enharmonic as an addition to their original scale, but with this B♭ as another addition. And since before the Enharmonic they had 7 notes in their scale, they now had 10, that is to say, 2 due to the Enharmonic, and one to the B♭. For these were all added notes, and the B♭ was not a substitution for the B♮, but an addition to it, for the songs were sometimes sung in the new way and sometimes in the old way, and by retaining the B♮ in the instruments, they could be sung in either. And the flutes were made the same as the Lyres were, and this is the fourth trace that we have discovered of Assyrian influence on Greek Music.

And now we will go on to discover a fifth trace. But this is not so certain, for that which we are now going to consider might well have had its origin inside Greece itself. But yet we will try and attribute it in the first place to the Assyrians. For Bactrian girls, singing under the laurel groves by the river Halys, had brought so near Greece as Lydia is that custom of singing which they had learnt from their Semitic masters, and which is universal among the Semitic nations. For they sang, and answered one another as they sang.[1] And we have seen how among the ancient Hebrews the women would go out on days of victory to meet the conqueror, and falling into two parties would sing their hymns by antiphon. For first one band would sing, and then the other would reply, and so they would continue all the time. And now was this ancient Semitic style come so near the confines of Greece; and had the Greek Antiphony, which presently began to appear, assumed this very form, there would seem no doubt but that Assyrian influence was at work again in Greece; or could we but imagine that the Semitic antiphony had assumed a slightly different cast among the Assyrians to what it did among the Hebrews, then again we might imagine Assyrian influenee at work in Greece to produce it. For the Greek antiphony, as is well known, was not the antiphony of question and reply but was the antiphony of Harmony, if we may apply the term Harmony to what was but doubling in the

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[1] δαφνόσκιον κατ' ἄλσος Ἅλυος ἐν νάπαις
ὁλκοῖσι φώνν Βακτηρίας ἀντιζύγοις
κλύω χεούσας παρθένους. If my memory serves me for the author as well as the quotation, it is from Diogenes, the tragic poet.

octave.[1] Nor yet does it seem hard to imagine that the Assyrian antiphony was also this, since on the bas-reliefs we never find the singers divided into two choirs, but they always sing in one choir, which, if the Hebrew responsive antiphony had been the rule, would not have been so convenient. And then again, knowing the partiality of the Assyrians for high voices, and yet finding low voices mixed with them, men's voices with womens' and boys', and in the same choir, we might imagine that they practised this very doubling in the Octave, which we are now speaking of.[2]

But since there seems no sufficient ground to take this conjecture as a truth, we must search for some other cause to explain the rise of Antiphony, which now definitely began to appear in Greece. And seeing what had been the effect of the Renaissance hitherto on the forms of Music—how the musical period was doubled in length, how the feet were doubled, and so became compound feet—for we must imagine that tendency, whose commencement we studied, to have now attained its climax and completion, and the simple feet under the influence of high Rhythm to have clustered together into compounds, to which we saw them fast on the way—and seeing that the feet then were doubled, and the Period doubled by the benefit of our Renaissance, just as the line had been doubled and the scale doubled under similar conditions before—may we not see another instance of the pervading law in the rise of Antiphony, which indeed was but the doubling of the Melody in the 8ve?

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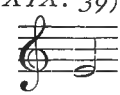
1 Theon of Smyrna, (Bullialdus' Edition) V. 77. Manuel Bryennius, I.5. cf. Aristotle's Problem. XIX. 39.

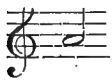
2 For these points about the Assyrians, cf. the chapter on the Assyrians, p —.

And the Antiphony was of men and boys, or men and women. And the first would be sweeter than the second.

And now let us admire the operations of Music, and how it grows before us. For now the Instruments doubled their strings, as the voices doubled their melody, and having 10 strings before, they now were made with 20. The Lyre vanished out of sight in Lesbos and Ionia, and a crowd of new instruments, each with 20 strings in octaves, came swarming up to fill its place.

And first there was the Magadis, and we are told it had 20 strings (*ψάλλω δ' εἴκοσι χορδαῖς μάγαδιν ἔχων*[1]), and that they were arranged in 8ves, for *διὰ πασῶν ἔσχε τὴν συνῳδίαν ἀνδρῶν τε καὶ παίδων*[2] "it had the 8ve harmony of men's voices and boys' voices," which "stood to each other," says Aristotle (*Problem XIX. 39*) "in the same relation that does to 

And we also learn about the Magadis that both the Diatonic and Enharmonic Intervals were represented on its strings, since *τὴν συνῳδίαν ἔσχε δύο γενῶν* "it had both the genera."[3]

This being so, we may go on to reconstitute the actual strings of which the Magadis was composed. And since we have 20 strings to account for, we must take care that they lie between the extreme limits of the Greek System, for the complete gamut, as constituted by Pythagoras, did not ascend above  in the treble, or descend below in

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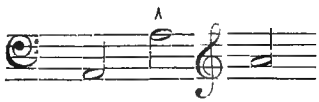
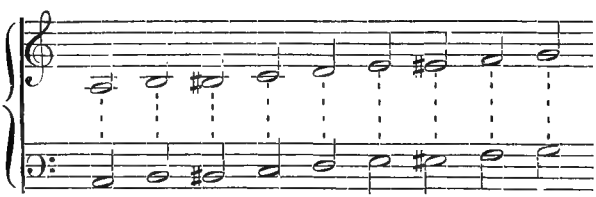
1 Anacreon. 2 Athenæus, p. 635. 3 Ib.

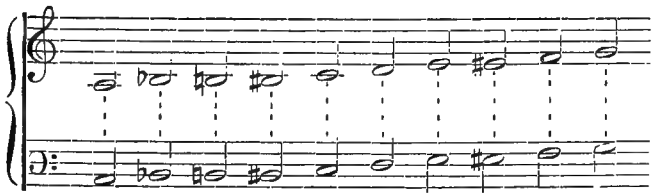
the bass. These then are the limits beyond which the 20 strings of our Magadis must not trespass. And since these 20 strings were in octaves, that is, ten doubled ten, but in this complete gamut there are

3 A's, viz:  and if we allowed

both boundary notes admission to our strings, the note A would be trebled instead of only doubled, it is plain we must omit either the top A or the bottom A to avoid this. And by preference we will omit the top A, and constitute our Magadis as follows:—



in which we have represented all the Diatonic and Enharmonic intervals from A up to G, and each with its corresponding 8ve—but yet we have only 18 notes instead of 20. And it is plain that in this construction one note has been omitted, which with its octave would give the necessary two to raise this 18 to 20. And remembering that B ♭ which had been recently introdued from the Assyrian Scale into the Greek, it is plain that this B ♭ is the note we are in search of, and that between A and B we ought to insert B ♭, which will give us the necessary number thus:—



—20 notes in all.[1]

And now let us consider the make of the Magadis. And first we may well admire how despite all the testimony to the Magadis having 20 strings, and despite the wide-spread popularity which the Magadis soon achieved through the length and breadth of

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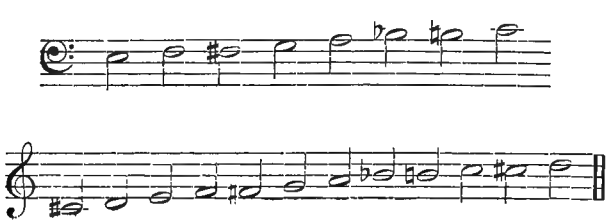
1 Böckh thinks (De Metris Pindari, p. 261) that the Chromatic was used, which the present writer does not, since *τὸ δὲ χρῶμα ὅτι πρεσβύτερον τῆς ἁρμονίας σαφές. δεῖ γὰρ δηλόνοτι κατὰ τὴν τῆς ἀνθρωπίνης φύσεως ἔντευξιν καὶ χρῆσιν τὸ πρεσβύτερον λέγειν. κατὰ γὰρ αὐτὴν τὴν τῶν γενῶν φύσιν οὐκ ἔστιν ἕτερον ἑτέρου πρεσβύτερον.* This is theory. Here follow facts: *ὁ δὲ Παγράτης ἀπείχετο τοῦ χρώματος ὡς ἐπιτοπολὺ· οὐ δι' ἀγνοίαν δηλόνοτι, ἀλλὰ διὰ τὴν προαίρεσιν ἀπείχετο· ἐζήλου γὰρ ὡς αὐτὸς ἔφη τὸν Πινδάρειόν τε καὶ Σιμωνίδειον τρόπον καὶ καθόλου τὸ ἀρχαῖον καλούμενον ὑπὸ τῶν νῦν.* Hence at the time we are writing of the Chromatic was unknown. Nevertheless, Boeckh's way is here given :—



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Greece, we never find any instrument of 20 strings on the Vases, nor any instrument indeed at all approaching to the form such as we might at first sight conjecture the form of the Magadis to have been. For an instrument of 20 strings immediately brings the Great Egyptian Harp to our minds, and we search among the Vases for large instruments and for harp-shaped instruments in vain, for everywhere meets us the ubiquitous Lyre form, with at the utmost 10 strings, and the sculptures tell the same tale as the vases.

How then are we to discover the secret of the Magadis' construction? And I think the name of the instrument itself tells us the secret. For *μάγαδις* is derived from *μαγὰς*, and *μαγὰς* = "the bridge of a lyre"; for lyres had 'bridges' as our own violins have, and for the same purpose, to prevent the strings flapping or striking against any part of the framework, when they recoiled after the twang. For the bottom of the lyre's frame reached some little way up behind the strings, and had there been no bridge there, the strings would have flapped against it every now and then, and the bridge, as I say, was to prevent this. So then *μάγαδις*, derived from *μαγὰς*, = "the bridged instrument." But since the Lyre had a *μαγὰς* or bridge already, would this new name, *μάγαδις*, have been given to an instrument, unless there had been some peculiarity about its bridge, which distinguished it entirely from the old bridged Lyre? And it is this very peculiarity of the bridge, which gave the *μάγαδις* its name and its distinctive character, and discovers to us now the secret of its make. For the bridge of the Magadis was no longer kept close at the bottom of the strings, to answer no other purpose than to prevent their percussion against the frame, but

it was pushed some distance up the strings, with the definite intention of permitting the strings to be twanged on each side of the bridge. It was even fastened as a kind of cross-piece some way up the strings, so as to permit this with greater freedom. And with what effect? For if you take a tense string, and place a bridge under it exactly in the middle, you may twang the string at either side of the bridge, and they both will give you the same note. But if you place your bridge a third of the way up, instead of precisely in the middle, you may also twang the string at either side of the bridge, but then the long part of the string will give you one note, and the short part will give you the octave to that note. This then was the method that was followed in the construction of the Magadis; the bridge was placed a third of the way up the strings, and the instrument could now play in 8ves, without the number of the strings being increased. So this is why we never see any instruments of 20 strings on the vases, but only instruments of 10 strings. which however gave 20 notes, for each string gave itself and its octave. And that the Greeks should loosely talk of 20 strings instead of 20 notes, is what might be expected, for had we such an instrument ourselves in use to-day, we should probably describe it in the same manner. And now we may see a reason for the introduction of the Plectrum, which we mentioned as appearing contemporaneously in this period. For the short part of the strings, which gave the high 8ve, would be so tightly strung that they would be very hard to twang, and so the plectrum was introduced in order to bring out their sound smarter and clearer. But the long part of the strings would still be easy for the hand, because

their tension was not nearly so great. So when the Magadis was played, both hands were employed at once, because it had to be played in octaves; but the right hand, which had the striking of the short part of the strings, and this was the part next the bottom of the frame, was furnished with a plectrum, while the left hand, which struck the long part next the top of the frame, used the naked fingers. And the instrument was held on the left shoulder, which seems to have been the traditional way of holding stringed instruments since the times of the Ancient Egyptians, and is still the shoulder on which the modern harp rests to-day.

And we may well inquire, how did this invention, or this knowledge of the bridging of the strings come to Greece. And though it might well have been developed naturally among the Greeks themselves, it seems more probable that it came from without, since all accounts assign a Lydian origin to the Magadis, so that probably it came in the first instance from Assyria, like the other innovations in Greek Music which we have considered above.[1] As indeed the names *μαγὰς* and *μάγαδις* themselves import. For *μαγὰς* is a barbarism, and in pure Greek would have appeared as *παγὰς*, a varied form of *παγὶς*, *πάγη*, which literally means "that which fixes or fastens a thing," being derived from *πήγνυμι*. But remembering the ordinary interchange of *π* and *μ* in Æolic, (and the Greek that the Lydians spoke would have been a barbarised Æolic), which the common instances of *ὄμμα—ὄππα*, *πεδὰ—μετὰ* &c., will at once recall to our minds, we shall

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1 We have mentioned Alyattes and Lydia, and we must not forget also the intimate alliance between Alyattes and Cyaxares the Mede, who was the conqueror of Nineveh.

have no difficulty in seeing how *παγὰς* appeared as *μαγὰς*. And that this is the real derivation, seems probable from the following reason: there was a smaller variety of the *μάγαδις*, the invention of which was not attributed to the Lydians, but to the Greek Sappho,[1] and this was bridged like the Magadis, and in every respect similar, except that it was smaller; but its name was not the *μάγαδις*, but the *πηκτὶς*, which of course is an immediate derivation from *πήγνυμι*[2]. This Greek word, *πηκτὶς*, we have but to trifle with and barbarise a little on Æolic lines of Permutation, to see that it is letter for letter the same as *μάγαδις*, for *η* goes into *α*, and the guttural and dental *κ* and *τ* harden naturally into *γ* and *δ*, and *π* goes into *μ*:—thus,

ΠΗΚΤΙΣ
ΜΑΓΑΔΙΣ

Now the Magadis and how it was played may well be studied on the vases. And there are 2 vases in the collection in the British Museum[3] that show the Magadis distinctly, and its bridge is a third of the way up the strings, and the players support the instrument on their left shoulder, and hold a plectrum in their right hand to strike the shorter strings with, but twang the longer ones with the naked fingers of the left. And the writer of this book has seen figurings of the Magadis on vases in the Louvre, and

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1 Athenæus p. 655.

2 In this way Sophocles speaks of the *πηκτίς* as the *πηκτὴ λύρα*.

3 (a.) In Case 32. Anacreon, I think, is playing it. (b.) Vase 508. In this Magadis it seems as if the bridge could be taken off and on, like the capotasto of a guitar. The Magadis has here the Cithara shape instead of the Lyre shape, as in the 1st Vase. (See infra p.—). It might have either.

he has seen a good Magadis in the Dresden collection of vases. But the best one he has seen is on a vase in the Berlin Museum,[1] and it represents the fragment of a procession, and there are two players on the Magadis, and the bridge of the instrument is a third of the way up the strings, and the players hold the Magadis on their left shoulder, and they hold a plectrum in their right hand to strike the shorter strings with, but twang the longer ones with the naked fingers of their left.

Now if we would reconcile the conflicting testimony of authors, we must take it that the name, Magadis, besides applying specifically to this large instrument of 20 strings, or rather of 10 strings bridged, which we have just described, was also applied as a general term to any stringed instrument, whose strings were bridged after its pattern. In this way its two smaller varieties, the Pectis, which we have mentioned, and the Barbitos, could each be called a Magadis, although they presented differences in their shape and in the number of their strings to the Magadis Proper. And in the same spirit, the term μαγαδίζειν = "to play *à la Magadis*" got to be applied generally to any 8ve playing, even though it were of two instruments, or to Instrument and Voice in 8ve, or more generally still, to singing in 8ve without the accompaniment of an instrument at all.[2] It is therefore not hard to assume 'Magadis' as a general term for any stringed instrument, whose strings were bridged after the Magadis pattern, and he that will make this assumption, will find that

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1 If I may trust my memory it is in the Griechische Saal. The number marked in a catalogue I have is 462., but on that point I cannot be sure.

2 See Böckh's Excursus on μαγαδίζειν in his Pindaric Metres. cf. also Aristotle's 39th Problem.

the apparent contradictions in Athenæus, Philostratus &c., will appear no contradictions at all.

And the two smaller varieties of Magadis were the Pectis and the Barbitos.[1] And the Pectis was the invention of Sappho, and the Barbitos was the instrument of Anacreon—the Pectis, the woman's instrument, the Barbitos, the man's; the Pectis, high (ὑψηλὰ)—ὑψηλᾶς ἀκούων πηκτίδος, the Barbitos, low, as its name implies, βαρύ-μιτος, deep-stringed.[2] The Pectis was δίχορδος, that is, it had its strings in octaves, as we may otherwise know, since ἀντισπαστά τε, says Sophocles, Λυδῆς ἐφυμνεῖ πηκτίδος συγχορδία. And the Barbitos was similarly constructed, since its strings are always reckoned as 10, but in Anacreon's hand on the Vases they are only 5 in number; but 5 strings with the Magadis bridge would make 10 strings,[3] for each string would give itself and its 8ve. And if the Barbitos had 10 strings, we must imagine the Pectis to have had 10 strings in like manner, that is to say, 5 strings bridged. And we will set down the 'high' Pectis as having had the upper tetrachord of a Mode with the Enhar-

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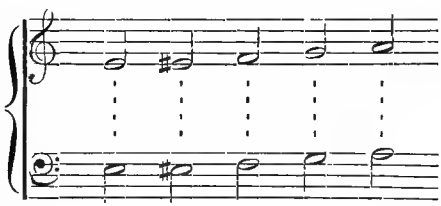
1 The Barbitos, we are expressly told, was made on the model of the Pectis. Athenæus. 635. D.

2 The writer had also thought of βαρύβατος. cf. ἠλίβατος &c., from βαίνω, but he imagines βαρύμιτος is much the better of the two. Here we have the ordinary Æolic change of μ into β. Cf. μέμβρας, Æol. βέμβρας. Cf. also in ordinary Greek, μολεῖν. βλώσκω. βλώσκω being contracted from βολώσκω or μολώσκω. And indeed we have the actual form βαρύμιτον (sub. ὄργανον) in Julius Pollux IV. 59. although he does not identify it with the Barbitos.

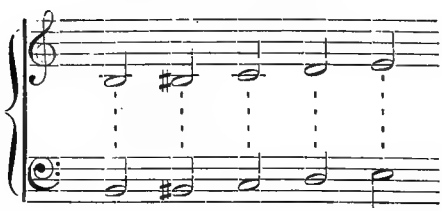
3 In some cases, I imagine, in these small instruments the bridge was sometimes dispensed with, and the strings turned down sharp against the edge of the frame. The slightest turn would be sufficient.

monic Demitone, and the Barbitos as having had the lower tetrachord of a Mode with the Enharmonic Demitone. And since we are no longer straightened for room, as we were with the Great Magadis of 20 strings, when we had to be cautious lest we might infringe the limits of the Greek System with our strings, but now with 10 strings we have no such difficulty—we are therefore at liberty to choose our Mode. And if the inventress of the Pectis was also the introducer of the Mixolydian Mode, we shall do no wrong to surmise that her Instrument was tuned in her Mode. So we will express the Pectis and the Barbitos both in the Mixolydian mode, and their strings in 8ves thus:—

THE PECTIS.



THE BARBITOS.



Now we may well admire what style of accompaniment these instruments played to the Voice. Was it still above the song, as in the days of Archilochus? in which case, a woman accompanying herself on the Pectis must needs have played an accompaniment both above her voice and below it, for her voice travelling (in the

Mixolydian Mode) from to

it is plain that the Treble notes of the Pectis would range from a 4th to a 2nd above, (not speaking of the unison on *ā*), and the Bass notes from a 5th to a 7th below. And with a man on the Barbitos the case would be the same, and there would be intervals above and intervals below in like manner.

Was this then still the method of accompaniment, or since this style would continually produce intervals that were distasteful to Greek ears, for it would produce not only 7ths in the lower part, but 6ths too, whenever the upper string was at a 3rd above the voice, must we not imagine a reversion to the Terpandrian style of Accompaniment with these new instruments, with this difference, that the Voice was now accompanied not only note for note, but by the 8ve of the note as well. This indeed seems more probable, and it is easier to imagine the singer on ordinary occasions confining his voice within the limits of a Tetrachord, and accompanying himself fluently in 8ves, than to imagine him spending the excessive pains which would be necessary in the Archilochean style of accompaniment, if all the obnoxious intervals, that bid fair to occur at every step, were successfully to be weeded out from the 8ve strings. And then this Octave accompaniment was the essence of "Magadising," and these two instruments, the Pectis and the Barbitos, were essentially Magadises, certainly in their make, and most probably in their use. So that we will prefer to assume that the latter style of accompaniment was the vogue now rather than the former, and we will see in it a further illustration of the same Renaissance or revival of the Antique, which brought the Enharmonic into use again.

But the Pectis and the Barbitos may have sufficed the singer on ordinary occasions, but their limited compass must have laid restraint on the voice, and Pectis and Barbitos players could all play the Great Magadis when occasion required, and doubtless used it at least as often as their smaller instruments. It is Anacreon himself that says, "I have been playing the twenty-stringed Magadis, Leucaspis, and you have been growing into a woman." And though the Pectis and Barbitos may have served the turn of solo singers on occasions, the Great Magadis was invariably used to accompany Choruses,[1] its high 8ve going with the boys or women, and its low 8ve with the men. And perhaps the quality of its tone may have had something to do with this, for it was "trumpet-toned"—κερατόφωνος says Telestes. To stand against a chorus, its strings must have been very strong and thick, much thicker than the strings of the old Lyre, and certainly they were longer. The bridging, if nothing else, must have made this lengthening necessary. The Pectis was a light instrument, a kind of lap Magadis, with short strings, since it was high. But the Barbitos, again, had long strings, agreeably to its low tone, and they are always represented very long on the vases.

So these new instruments with the bridge in the middle supplanted the old Lyre in the Asiatic cities of Greece, and drove it clean from the field. And their tone was richer, and doubled to make it richer still, and the style of accompaniment changed with them, and the style of playing would also change For the action of the hands on the strings would be something quite new and different to what it used to be, now that there was a cross barrier right across

1 Except choruses of women alone, when the Pectis seems chiefly to have been used.

the middle of them; and the play of the hand in this partitioned space would be peculiar and unique. And Telestes, the poet, watching the action of the left hand on a Magadis, has converted it into a pretty simile, for he says:—

ἄλλος δ' ἄλλαν κλάγγαν ἱεὶς
..... ἐρέθιζε μάγαδιν,
ἐν πενταράβδῳ χορδᾶν ἀριθμῷ
χεῖρα καμψιδίαυλον ἀναστροφῶν τάχος.

"*He was teasing a Magadis into life, running his hand up to the bridge on one string, and down again on the other, like a racehorse runs up to its goal-post, turns it, and back again.*"

And since πενταράβδῳ is used here, which means that there were five strings on each side of the bridge,[1] Telestes must be alluding to the small form of Magadis, not to the Great one with 10 strings on each side.

This was the strange style of playing that Telestes remarked, and there was something that was foreign to the Greek idea of grace and ease in it. And though the Magadis gained a temporary triumph over the Lyre in Asia Minor, it never took root in Greece Proper at all, but was always regarded as a stranger and interloper.[2] And this will account for its comparative rarity in works of Greek Art. It is to be met with on the vases, but only on a few of them. I have never seen it on a sculpture, nor do I imagine it was ever represented in the round, though it may have been in bas-relief. Even on the vases it was not *en régle* to represent a god with a Magadis in his hand, and when Lesbothemis, the sculptor, sculptured a Muse playing the Magadis in

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[1] ῥάβδος poetically for μαγας.

[2] Cf. πηκτὶς δὲ Μούσῃ γαυριῶσα βαρβάρῳ, and other such passages.

Mytilene, there was general remark about it in Greece.

Now I will take advantage of this opportunity to give the names of other instruments, that appeared either about this time, or not long after, in various parts of Greece. Nor can we say whether the wealthy city of Sicyon, or Corinth, or the traffic of the Cyclades, or these same Æolian and Ionian cities that we have hitherto been lingering in, were the doors by which they effected their entry, but certain it is that most of them were foreign, but where there seems a doubt in favour of a native origin, we will give it.

And first there was the Scindapsus. And it was a high stringed instrument[1] to accompany women's voices,[2] and it was a foreign instrument,[3] and very possibly first appeared in Sicyon.[4] And in shape it was not unlike the Lyre,[5] only it was larger than the common Greek Lyre.[6] And it had a willow frame, which made it very light to hold. And this is what we know of the Scindapsus. And next was the Enneachordon. And the Enneachordon had nine strings, as its name implies. And it also was a foreign instrument.[7] And next was the Phœnix, and there was a variety of it called the Lyrophœnix.[8] And the Phœnix and the Lyrophœnix were plainly the

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1 Correcting ὀξύϊνος to ὀξύτονος, which seems a necessary correction, for we are told in the same line that it was made of willow, (ἐκ προμάλοιο τετυγμένος), and it is odd if a poet would describe an instrument as made of one kind of wood at the beginning of the line, and another at the end, first of beech, then of willow.

2 σκίνδαψος ἀνηλακάτοιο γυναικός.

3 ἔκφυλος (Aristoxenus).

4 The reason which leads the writer to believe this will be apparent hereafter.

5 λυροεὶς. 6 μέγας. 7 ἔκφυλον (Aristoxenus).

8 Julius Pollux. IV. 59.

Phœnician Lyre,[1] re-introduced as a novelty from Phœnicia, now that the original importation had in the course of centuries undergone so many changes of construction. And Ibycus, the poet, has the credit of introducing the Sambuca at this period.[2] And the Sambuca was the small Egyptian triangular harp, with which we are already acquainted.[3] And this Sambuca became notorious in later times as the instrument of the courtesans. And it was sometimes confounded with Sappho's Pectis, the Pectis indeed being called in later times by that very name.[4] And the confusion probably arose from their similarity in pitch, for they were both high,[5] possibly from a similarity in *timbre*, and because they were used almost exclusively by women,[6] and to accompany the same amorous style of song.[7] Perhaps the Pectis was afterwards deflected somewhat into the triangular shape, but this we cannot tell.[8] And then there was the Spadix, and the Spadix

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1 ὑπὸ Φοινίκων εὑρεθεὶς, says Athenæus too, of the Phoenix, p. 637. ὑπὸ Σύρων of the Lyrophoenix. p. 175.

2 Athenæus. p. 175.

3 The triangular shape of the Sambuca is a question that has often been disputed, but I will bring two authorities in favour of the view. Isidore of Seville in his Origins. III. compares it to the letter Delta, Δ. And a better proof is an actual figuring of the Sambuca in the Muse Borbonico in Naples. It is the instrument in the hands of the Hetaira. Vase, 51. It is also figured in Panofka's Neapel's Antike Bildwerke, 340. The shape is quite triangular.

4 Athenæus, p. 635.

5 Like the ὑψηλὰ πηκτίς the Sambuca was ὀξύφθογγος (Athen. 633). μετὰ πολλῆς ὀξύτητος, says Aristides, διὰ τὴν μικρότητα τῶν χορδῶν "on account of the shortness of the strings," p. 101 in Meibomius.

6 Aristides in the same passage makes the Sambuca the female of the instruments; and that women were its chief, perhaps only players is notorious.

7 εἰς ἔκλυσιν περιάγει, says Aristides of the Sambuca, where ἔκλυσις must be taken not in its musical sense, but as μαλακία.

8 We certainly have ψαλμοῖς τριγώνον πηκτίδων somewhere, but this may be a confusion.

was such another—a woman's lyre, and had the reputation of an effeminate instrument.[1] And there was the Epigoneion, and this was a great lyre of many strings, invented by Epigonus of Sicyon, but how the strings were arranged we cannot certainly tell.[2] And the Simicium was also a great lyre of many strings, but not so many as the Epigoneion had.[3] And then there was the Nablas,[4] and the Ascarum,[5] and the Pentachordon, which came from Scythia,[6] and the Pelex, which looks like an indigenous production.[7] And the Psithyra was introduced at this time from Libya,[8] and the Monochordon, or one-stringed lute, from Arabia;[9] and among the rest that came floating in, what should turn up but the Primeval Bin or Kin, with the identical 4 strings, just as we left it ages ago, and it was known by its Assyrian name of Pandura.[10] And the Bin now appears in Greece. And all sorts of strange stories were on foot about this funny old instrument, among others that it had

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1 Julius Pollux, IV. 59.

2 Julius Poll., IV. 59. Athenæus, 185. The term, ψαλτήριον, which is bad Greek, or if found, only in very late writers, is applied by Athenæus to this Epigoneion. Wherever we find ψαλτήριον in such authors, we are best to treat it as a general term = 'any stringed instrument that is plucked by the fingers instead of being struck by the plectrum,' and not as any specific instrument at all. This will reconcile nearly all the contradictions. Westphal has well brought this out in his remarks on the verb ψάλλειν in his Geschichte. And why the Epigoneion was singled out afterwards most particularly to be a ψαλτήριον was this, that Epigonus was the first man who dispensed with the use of the plectrum in these large instruments, and plucked them with both hands. Athen. loc. cit. If the Epigoneion was a form of Magadis, as I imagine, there was good reason why his innovation should attract comment.

3 Jul. Poll. IV. 59.

4 Jul. Poll. IV. 61. A Phœnician instrument. Sophocles calls it the Sidonian Nablas.

5 Jul. Poll. loc. cit.

6 Jul. Poll., IV. 60. 7 Ib. 61. 8 Ib. 60. 9 Ib.

10 Ib. Julius Pollux makes it have 3 strings, which would point to a still more ancient form. cf. Vol. I. p—, but it is τετράχορδος in Athenæus.

been made by the Pigmies, who lived on the shores of the Red Sea, out of the laurel that grows there.[1] This was the tradition about that ancient instrument of our race, that it owed its creation to 'that small infantry warred on by cranes.' And next there was the Trigonus, and also the Heptagonon, both of foreign origin and foreign shape.[2] And if we add to these the Sambuca and the Clepsiambus, which Archilochus had introduced in earlier times, we shall have exhausted the list of stringed instruments that were now introduced into Greece. But the Iambuca had degenerated sadly from its old prestige, for it soon began to be classed with the other foreign instruments, all of which had a more or less questionable reputation, and it got to be used along with the Trigonus by *μοιχοί*, who went about serenading women at nights. And that is what gave it its bad name.[3]

Now the Trigonus and the Heptagonon and the Sambuca, besides being foreign instruments, had also a foreign shape, for the Trigonus and the Sambuca were triangular, and the Heptagonon was seven-sided, being shaped like a polygon in Euclid. But all the rest of these foreign instruments had been assimilated more or less closely to the shape of the national Lyre,[4] if indeed they did not resemble it to begin with, as the Phoenix and Lyrophoenix certainly would. For the Lyre was the king and sovereign in Greece, and despite this crowd of interlopers it yet held its own, and they all

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1 Athenæus, p. 184.

2 Aristotle, Polit. VIII. 6. *ἔκφυλα ὄργανα* Aristoxenus calls Trigonuses at any rate, and the Heptagonon is still more un-Greek in form.

1 *νυκτερινὰ εὗρε μοιχοῖς ἀείσματ' ἐκκαλεῖσθαι γυναῖκας ἔχοντας ἰαμβύκην τε καὶ τρίγωνον.* Athenæus p. 638.

4 With one or two exceptions, as the Ascarum and Psithyra.

soon again had to give way to it, and acknowledge its absolute dominion. It was only in Lesbos and the Asiatic cities that they made any head against it; in Greece Proper, their *role* was limited to the inferior and lighter styles of song, and all the higher forms of musical art were from first to last entrusted to the Lyre. Its shape had not altered nor had its strings been increased since the time of Terpander. The old gap between B and D still remained: it had not been filled up even in Pindar's time. And we may well admire how two distinct styles of music must have existed side by side in Greece now—the national Greek style, with its scale of 7 notes with a note wanting between the 5th and 6th—this national Greek style on one hand, expounded by the Lyre, and on the other hand, the foreign style, with its scale of twenty notes, expounded *par excellence* by the Magadises.[1] The only compliance which the Lyre had given to the tendency of innovation, was in the adoption of the plectrum to strike its strings with. This it accepted from the Magadises, and also the manner of using the plectrum. That is to say, the lyre-players held their plectrum in their right hand, but used their naked fingers with their

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1 See a most suggestive contrast in Aristides Quinctilianus, p. 101, where the Lyre is called the Masculine instrument, and the Sambuca, which by Aristides' time might well represent the Magadises and other foreigners, is the type of the Feminine. The Lyre, deep and harsh (*τὴν πολλὴν βαρύτητα καὶ τραχύτητα*): the Sambuca, high and sweet. These latter are the instruments that *πρὸς ἡδονὴν συντείνουσι τοῖς ἀκούουσι τῶν χρωμένων*. To use Aristotle's words, and *δέονται χειρουργικῆς ἐπιστήμης*. He condemns them, and so does Plato, and all the supporters of the true Greek music, of which the Lyre was the representative. And the more one's acquaintance extends with Greek music, the more evidence does one find of the existence of these two styles, the national and the foreign, and the double treatment which is therefore forced upon a writer, and which necessitates not only a double treatment in the Instrumental portion itself, but also extends to other things, e.g., scales, &c., cannot but be productive of a certain confusion, which it is hard in all cases to avoid.

left. For both hands were used in playing the lyre[1]—although there were no octaves to play, yet both were used. And probably the plectrum was used to strike the higher and tighter strings, just as it was to strike the higher 8ve in the Magadis, and bring out the tone smarter, and the left was used to strike the lower strings, which were in less tension, and therefore easier for the hand to play. And the right hand with its plectrum moved on one side of the instrument, and the left hand was on the other side. And the Lyre itself was held resting on the left shoulder, which seems to have been the traditional way of holding stringed instruments since the times of the ancient Egyptians, and is still the shoulder on which the modern harp rests to-day.

And since the Lyre has so glorious a race to run, for we have yet only seen it in its childhood, and for some time back indeed it has been under a cloud in those Asiatic cities where we have been lingering, but we are now approaching Greece itself and the realms of its glory, and in many noble scenes shall we see it before our course is ended—but since the Lyre has so glorious a race to run, and young Apollo played it, we may well pause to describe it minutely, and relate with care its every part of it. And now then we will preside at its making. And Hermes walking by the sea shore found a tortoise, and he killed it, and made the shell empty. And then he turned to some reeds that were growing near, and cut pieces off them, all of a length, and he

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1 I need not specify particular vases for this, which is apparent on all. And cf. the admirable remarks of Sir John Hawkins on the subject, I. 246, quoting Ptolemy (Harmonics, II. 12) and Plato.

drilled holes in the tortoise-shell, and put these pieces of reed through there, pushing them into the body of the shell, for they were to serve as blocks to take off the strain from the shell. And then he covered the shell with a piece of bull's hide, and got two horns, and fastened them to one end of the shell, one horn on each side. And then he took a piece of wood to be a crosspiece, and fixed it crossways from the tip of one horn to the tip of the other. And then he got 7 strings of gut, and tied them to the crosspiece, and the other ends he fastened at the bottom of the shell.

In after times some additions were made to this form, and one or two variations. And the additions were pegs (*κόλλοπες*) in the crosspiece, to fasten the strings to; and a bridge (*μαγάς*), to prevent the strings touching the shell; and two sound-holes (*ἠχεῖα*)[1] cut in the shell, in order to add to its resonance. And the variations were in the materials of which the body of the instrument was made, for sometimes it was made of wood.[2]

And the Greek names for the various parts of the Lyre we have described above were as follows: the Strings—*νευραὶ, χορδαὶ, λίνα, μίτοι, τόνοι*;[3] the Horns, which were also called Arms—*πήχεις, κέρατα*; the Cross-piece —*ζύγον*; the Pegs—*κόλλοπες*; and there was also a key to screw the pegs round with, when they wanted tuning, not unlike perhaps our tuning-hammer—*χορδότονον*;[4] the Bridge—*μαγὰς*; the Belly of the frame

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1 This is a conjectural emendation on Julius Pollux' *πηχεῖα*, which merely owe its *π* to the *πήχεις* that occurs a moment before.

2 Jamblichus. Vita Pythagoræ, 118.

3 The strings of the Lyre were all of the same length; and height and depth were procured by variations in their thickness. Porphyry ad Ptol.

4 According to Jamblichus (Vit. Pyth. XXVI.) *χορδότονον* would be rather the neck or crosspiece of the Lyre.

—χέλυς, χελώνη, and was still called χέλυς, or "the tortoise-shell," even when it was made of wood; the Sound holes—ἠχεῖα; the little blocks or props inside the shell to carry off the strain—δόνακες, because they were little stumps of reed. These are the δόναξ ὑπολύριος which the Frogs in Aristophanes croak about, for they boast of their great kindness to Apollo in letting the reeds grow in their marshes, of which he had the blocks of his Lyre made.[1]

Now then these are the names of the various parts of the Lyre, and the name of the complete instrument was Λύρα, as we know. But it also had other names, in this way:—

Epic ... ... κίθαρις
Æolic, Doric, Attic ... ... λύρα
General Poetic ... ... φόρμιγξ
Later Poetry and the Latins ... χέλυς, chelys, testudo, &c.[2]

And φόρμιγξ is plainly from φέρω, and means "the portable instrument."[3] And the name given to the playing of the Lyre was ψάλλειν, of the left hand, which plucked the strings—but rarely used, for ψάλλειν was applied properly to instruments which were played without a plectrum in either hand at all—and κρέκειν, of the right hand, which used the plectrum. And κρέκειν was indeed the general term that was used for Lyre-playing, unless the distinction of the hands was to be brought out. And over and above, the

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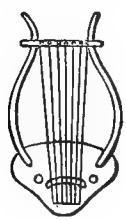
1 προσεπιτέρπεται δ' ὁ φορμικτὰς Ἀπόλλων
ἕνεκα δόνακος ὃν ὑπολύριον
ἔννυδρον ἐν λίμναις τρέφω. Frogs 231.

In the disputed points of the Lyre's construction I shall be found to have followed the opinion of Westphal, whose admirable and lucid exposition in his Geschichte p. 87 sq. deserves the admiration of scholars.

2 Westphal's Geschichte. p. 90. 3 Ib.

general term, λυρίζειν, which included both. And we may well notice how these terms that I have mentioned were some of them taken from weaving. For κρέκειν meant either to fling the woof through the warp by means of the shuttle (κερκὶς), or to strike the strings of the lyre with the πλῆκτρον. And the threads of the loom were called μίτοι, and the same name was applied to the strings of the lyre. And the pegs on the cross-piece (κόλλοπες) were afterwards called by the same name as the pegs or spools, round which the threads of the warp were wound, for they were called πηνία ("bobbins.")[1]

And it will be seen that the Lyre was a cross, so to speak, between the Aryan Lute and the Semitic Lyre. For it was plainly a compromise between the two forms. For the frame of the Aryan lute lay behind the strings all the way up; but the frame of the Semitic Lyre was all cut out behind the strings, and was indeed but a skeleton frame, of the harp style rather, and the strings were strung from rim to rim. And in the Lyre, the frame ran part of the way up behind the strings, but the rest was a skeleton frame. And thus it was plainly a union of the two forms. And this will best be shown by an engraving of the Lyre. And here is the Lyre:—



[2]

1 See in Julius Pollux. IV. 61.
2 This is figured from Westphal.

And having said that the Lyre reigned supreme in Greece itself,—if we had gone through the whole length of the land at this time, from Thrace or Epirus in the north to the island of Cythera at the south of the Peloponnese, we should have found the Lyre, with its chaste and severe style of simplicity, holding undoubted lordship over every other form of instrument, and the foreign ones particularly in little esteem. And in this way the Lyre may well be described as the sovereign monarch of the music. But there was one Greek city, and only one, which was an exception to this rule. And that was the luxurious city of Sicyon, where the women were the handsomest in all Greece. And here was the worship of Aphrodite celebrated to perfection, coming hot from Phœnicia, and Aphrodite was worshipped in Sicyon under the licentious symbol of the dove.[1] And the Magadis had attained a popularity here,[2] unknown elsewhere except in Lesbos, and here had Epigonus been naturalised, who had made the Epigoneion, of many strings, which was probably a form of Magadis. And Sicyon, the mart of Asiatic merchandise, and the Sicyonians, accustomed to the pomp and luxury of their merchant princes, could not be content with the simplicity of the Lyre, nor with the smallness of its tone, for the Lyre had a clipped, quilly tone, not unlike our Mandolin, which may still be heard in the λύρα of the modern Greeks, as I have been informed by a countryman of Sophocles. And a form of Lyre had been introduced at an early time into the Peloponnese from Asia,[3] which had a slight difference of

1 This was the exact Assyrian form. 2 Athenæus. p. 636.
3 By Cepion the pupil of Terpander. It was called the Asiatic instrument. (Plut. De Musica. 6.) This seems the place to remark that the author has not hesitated to repudiate very many of the inventions which were attributed by the Greeks to Terpander, which if we admitted them all, the whole history of Music might be wrapped up in his personality.

shape from the ordinary lyre, whereby the resonance of the strings had been somewhat increased. And this variety of lyre, which was called the Cithara, I have not mentioned before, because I intended to speak about it here. And the horns were broader in it, and hollowed to act as sound-boards, and the belly of the instrument was larger and broader. And these were the only differences. And it is plain that these two variations were introduced for no other object than to increase the resonance of the strings. But another and greater result than this was not long of following. For the sonorous and resounding strings would enter into rivalry with the voice, and at last the idea of playing them by themselves came, and leaving the voice part out; and solo instrumental playing, which was essentially Asiatic, and thoroughly anti-Greek—for the Lyre from first to last was never used but as an accompaniment to the voice—grew up as the legitimate child of the Cithara. And so while the players on the Lyre were called λυρῳδοί, (λύρα & ᾠδή), which means "singers to the lyre," the players on the Cithara were called κιθαρισταί, that is, 'performers on the cithara.' Now whether the Cithara did not come to Greece to begin with as a solo instrument, may well admit conjecture.

Cithara playing did not make much way at first, for there was something in it opposed to the Greek spirit, nor did it make much headway in Greece, until it was taken up by the luxurious city of Sicyon. And what the Sicyonians did for the Cithara was this: they made its strings much longer, and gave it a magnificent (εὔογκος) tone.[1] And Lysander,

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1 Athenæus, 637.

the Sicyonian, has the credit of doing this. And then as it stood out so finely in its solo, they conceived the idea of treating it as if it had been a man-singer singing. For they used other instruments to accompany its glorious solo, accompanying it 'above the song,' and sometimes they used the Flute to accompany it,[1] and sometimes the Iambuca, which was thence often called the Pariambis, because it played 'alongside of' the Cithara.[2] And the effect of these two stringed instruments of different *timbres* playing together was very beautiful, so that no one but could admire the interlacing of the strains.[3] But it was the Samians who gave the Cithara its Greek touch, which it could not long be in favour without receiving. For Stesander, the Samian, first began to sing to the Cithara as men sang to the Lyre, that is to say, he revived the early style which it first had before it overarched and triumphed over the voice, or, if it were from the first a solo instrument, as we indeed are willing to imagine, he gave it the Greek touch, and made it an accompaniment again.[4] And he must have had a noble voice himself to have done so, for the tone of the Cithara would have drowned any ordinary voice, whence when this style of Stesander's came definitely into vogue, as it afterwards did, it was only great virtuosos and the best singers who dare venture on it, and the Lyre remained to the last the instrument of the multitude.

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1 Ib. Another reason was to enrich the sound. Id. 638.

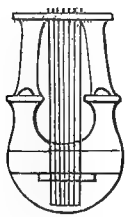
2 Julius Pollux identifies the Iambuca and the Pariambis, so I imagine the Pariambis was the name it had when it accompanied the Cithara.

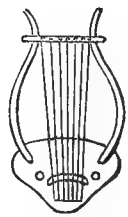
3 καὶ ὑπαυλεῖ σφιν σοφὸς κιθάρᾳ παριαμβίδας·
ἁ δὲ γεγάθει πυκινῶν κρεγμῶν ἀκροαζομένα.

4 Athen. 638.

This then is what the Sicyonians did for the Cithara, how they increased the sonorousness of its strings, and accompanied its solo by other instruments. And the Samians on the other hand used it to be the accompaniment of the voice. So now there were two styles of Cithara Music, and the first style was the Citharistic or Solo Cithara Style, and the second was the Citharœdic or Cithara in Accompaniment (κιθάρα & ᾠδή), and this was the style of Stesander the Samian.

Now then I will give engravings of the Cithara and the Lyre, to show off the difference between them:—





[1]

And the figure on the left is the Cithara, and the figure on the right is the Lyre. And all those horns in the cithara are hollow, and what sonorousness they would give to the strings! And so would that broad hollow belly of the instrument. That would also give sonorousness. And the horns of the cithara, they were so broad and big, were now called not horns but 'arms' (ἀγκῶνες). And the cithara is in shape like a great magnet, as we may see.

And the Cithara was decked out with carvings and paint;[2] it was one of Greece's 'sweetly sounding

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1 This is Westphal's figuring, though I might have been disposed to represent the Cithara in the common form it appears in in the sculptures, that is, broader, and also squarer at the bottom.

2 Westphal's Geschichte p. 89.

carvings.'[1] And the Cithara player was arrayed in a long flowing robe;[2] and crowned with a garland he stood on an eminence among the people, and sang his beautiful song.[3] And the long flowing robe was what Arion arrayed himself in, when he was told to prepare to die, having to cast himself in the sea in order to escape the malice of the sailors. And arraying himself in his long flowing robe, and with his cithara in his hand, he stood on the poop, and sang the Orthian song. And even those sailors retired awhile to hear him, for he was the finest cithara singer in the world.

So then the Cithara was the instrument of the great and splendid singers, and it was thus the instrument of the Agon (the musical contests at the Olympian, Pythian, and the other games). But on all other occasions the Lyre was nearly universally employed; at banquets, revels, at the gymnasiums, in domestic life; used by women, boys, and men alike. The Lyre is in the hands of the Heroes, as Achilles, Paris; often played by girls to each other in their chambers. Also bards the most renowned use it—it is the instrument of Orpheus, Thamyris, Musœus. Also in the hands of the Gods. Apollo, as Agonistic Citharœd, has the Cithara, but otherwise he has the Lyre, as in his wanderings among the Hyperboreans.

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[1] *τά τ' ἐν Ἑλλησι ξόαν' ἀδυμελῆ* (Sophocles).

[2] The *σκευή*.

[3] Der Kitharaspieler erscheint stets in langherabwallenden Prunkgewande der agonistischen Kitharoden; er ist bekränzt, und steht auf einem erhöhten Platze, ihm zur Seite ein Kampfrichter, und eine Nike überreicht ihm entweder vor Beginn des Kampfes die Kithara oder nach dem Siege den Preis. Westphal's Geschichte. 89, 90.

Artemis has sometimes one, sometimes the other: Satyrs, Bacchantes, generally the Lyre, seldom the Cithara: Hermes, Eros, Dionysus, the Lyre.

And now having seen how the chastity of the Greek spirit impressed itself on the Cithara, and taught it to range its beautiful tones, which would fain have stood alone, beneath the tutelage of the voice, for though Citharistic still continued, it was much eclipsed by Citharœdic, where the voice sang, and the cithara only accompanied—and having seen this, we have now to see how that wonderful whiteness of beauty, the Greek mind, mastered and tamed a much more wilful instrument than the Cithara, and an instrument that from the first was like to revolve on a plane of its own, for the mouth that should have sung was bound in playing it, and the Voice was fettered that ought to speak. And this instrument was the Flute. And Olympus coming from Phrygia had brought the Flute from Phrygia to Greece. And he played beautiful elegies and dirges on his flute. And his flutes sighed and wept. But this tenderness of passion must not long be, or men will become women under it. And so in the south of Greece, in the Peloponnese it was, and in the district of Arcadia, there came a reaction against the flute-playing of Olympus, and the leader of it was Clonas of Tegea. And some say indeed that the style of Clonas had been anticipated by Ardalos of Trœzen, and that this school of Grecian flute-playing was in being before the time of Olympus. But however that may be, let us notice how these flute-players baffled the enervating tendencies of the Flute. And they did it by never playing without a singer to sing beside them. And the melting nothings of the Flute were thus tamed and taught reason. For the singer sang

his words, and the flute-player accompanied him—accompanying him above the song (ὑπαυλῶν), as the Lyre did the Voice, and it was in every respect similar. And this was the style of Greek flute-playing—that is to say, never the flute without the Voice—as opposed to the foreign style of flute-playing, which was the Solo Flute. And the Greek style was called the Aulœdic (αὐλὸς & ᾠδή), and the foreign style, Auletic, in which there was no ᾠδή, or 'song'. Yet we may suppose that there were Greek representatives of Auletic, as there must have been, since the school of Olympus made so profound an impression on Greece. There were Greek flute-players of both styles, but the Aulœdic was always considered the national style, and was held in most esteem. And there was another foreign style of flute-playing introduced subsequently to that Phrygian style of Olympus, and that was the Lydian style. And the Phrygian style was the style of grief, but the Lydian style was the style of love. And of this we will speak hereafter.

Now though the tradition is, that the true Grecian style of flute-playing was never known without the accompaniment of a singer, is it not hard to imagine that shepherds, sitting in the fields on an idle day, did not long before take reeds and blow into them to amuse themselves with the sound, without ever thinking of a singer to accompany them, or indeed of chastity of flute-playing at all? For a flute is so easy to make. You have but to take a stalk of corn, and squeeze it near the pulpy end till it splits in two, and blow in it, to hear the tart tiny sound coming out of your little hautboy, for it is a hautboy you have made. Or if you would make a simple flute, it is easier still, for any empty reed and blowing over the top will

give you a flute. Or taking many empty reeds, and binding them together as they did with beeswax and thread,[1] you shall have a syrinx—all, instruments such as an idler would invent, sitting alone on a summer's day. And did not Pan, 'whose mighty palace roof of boughs doth hang from jagged trunks and overshadoweth Eternal whispers, glooms, the birth, life death Of unseen flowers in heavy peacefulness'—was not he always alone who invented the Syrinx? So that we may well suppose that flutes were known or ever the Aulœdic was thought of, and that shepherds piped on the lawn in Greece, as they did in other lands, tossing out the pretty sounds through whole solitary hours, with no other object than to amuse an idle ear.

And this we will assume, and say that flutes were played in Greece in earliest times, as they seem always to be played, that is, as solo instruments, and that when they obtained a substantial footing in Art, then but not till then they were used in constant company of the voice, in the style of the Greek Aulœdic.

And now since we know how to make these little pipes, we will say we know how to make pipes on the Hautboy or Double Reed principle, for this little split end of straw is the same double reed that we use in our hautboys; and that we also know how to make pipes on the Flute principle, for the obliquely held Flute—its tube is open at one end, and the breath passes down the tube, being directed in, by the help of the lip, at right angles. But in the Syrinx it does not pass down the tube, but only beats against the

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[1] σῦριγξ δ' ἐστὶ συνθήκη καλάμων λίνῳ καὶ κήρῳ συνδεθεῖσα. Julius Pollux, IV. 69.

top of it. And now we will go on to see the two other Principles on which pipes may be made, and then we will cast our eye on the Greek Pipes, and try and see to which of the principles we may refer them. And the two other principles are the Single Reed or Clarionet Principle, and the Flageolet Principle. And you can make a little Clarionet out of a straw in this way: You must take a straw that has a knot at one end, but the other end must be quite open. And with your penknife cut through the straw, cutting it an inch from the knot. Then turn the blade of the knife flat, and pass it upwards towards the knot, and in this way you will raise a long strip of the straw, and this strip will be the reed or tongue of the clarionet, and the sound will be produced by the breath setting this reed or tongue in vibration, as it passes over it into the pipe.[1] And this is the Single Reed or Clarionet Principle. And the Flageolet Principle, which yet remains to consider, is made in a different way altogether, and not at all like this, for instead of cutting below your knot, you shall make a thin incision through it, if you would make a Flageolet, and then you cut a hole a short distance down, as we see in penny whistles, which slopes to a sharp edge inwards. And what makes the sound is the breath fluttering against that sharp edge. And this is the Flageolet Principle. And it is the softest and sweetest of all the Pipes, and shares the honours with the Flute.

And now how shall we refer our Greek Pipes to one or other of these Principles, for we have now

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1 Agreeably to the directions of Professor Tyndall, quoted in Chappel's History of Music. p. 260 sq.

Four principles, the Double Reed, the Single Reed, the Flageolet, and the Flute principles, and how shall we refer our Grecian Pipes to one or other of these? And it is plain that when we hear of a soft sweet pipe, we must refer it to the Flageolet or the Flute principle, and if it is held obliquely it will be a Flute, but a Flageolet if it is held straight down. And thus we may say that the Monaulos, which was the sweetest of all the pipes, for 'it trilled the sweetest melodies,'[1] and was the nightingale of the pipes, if we may take Sophocles' word for it, and this was the pipe that was played at marriages[2]—and since the Monaulos was held straight down, and not crossways, we know that the Monaulos must have been a Flageolet, which is even sweeter than a Flute. But the Photinx, which was held obliquely (πλαγίαυλος),[3] was therefore the same as our Flute, and it was held in precisely the same fashion, that is to say with the foot pointing past the right shoulder ('*ad aurem pertractum dexteram.*' Apuleius). But the Gingras was a small hautboy, and we know it in this way, for there is a specimen of an actual Gingras in existence, and it was found in an Egyptian tomb, like Alcman's poems were, and it has the double reed mouthpiece the same as our hautboy.[4] But what shall we say of those Phrygian Pipes, that

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[1] *τὰς ἡδίστας ἁρμονίας ἀναμινυρίζει.*

[2] *ἀναλαβὼν μόναυλον ηὔλουν τὸν ὑμέναιον.* Athenæus. p. 176. *αὐλεῖ δὲ μόναυλος μάλιστα τὸν γαμήλιον.* Jul. Pollux. IV. 75.

[3] *καὶ τὸν καλούμενον φώτιγγα πλαγίαυλον.* Athen. p. It should seem that πλαγίαυλος is more a general term for any cross flute, as opposed to the *flûte-a-bec.*

4 It is in the British Museum. W. Chappell. (History of Music Vol. I.) mentions this Gingras. He seems to think that it is rather an Egyptian pipe. I imagine, however, it is a real Gingras, which we are expressly told was an *αὐλισκὸς* (Jul. Pol. IV. 75.) just like the specimen in question.

gave so plaintive and mournful a tone?[1] And shall we not say that then were heard for the first time the veiled melancholy notes of our own clarionet? And these were the Pipes that Olympus played, And there were deep Phrygian pipes that had a bell at the end, just as ours have,[2] and the object of the bell was to lengthen the column of air, and make them deeper.[3] And these would be clarionets too, but their tone would be that of our lower register, while those of Olympus would be nearer the middle register;[4] unless indeed we should prefer to make the deep Phrygian Pipes of the low hautboy order, as the *Corno Inglese*, &c., which may well be done. And the Lydian Pipes, which were the Pipes of Love, to what order shall we refer these? And we will say that they were of the Flageolet or Flute order. And the Lydians were so fond of the Syrinx.

And when we hear of pipers keeping their mouthpieces in boxes—for this is another way we may get at the character of the pipe—we shall say that the the pipes that these men played, who kept their mouthpieces, or reeds, we would rather call them, in boxes, were of the Hautboy order of pipe, because the double reed, which is the mouthpiece of the Hautboy, is so much more delicate than the single reed of the Clarionet, and all Hautboy players are obliged to keep their reeds in boxes, but Clarionet

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1 Jul. Pol. IV. 75. et passim.

2 κέρας δὲ τοῖς αὐλοῖς (sc. τοῖς φρυγίοις) ἀνανεῦον πρόσεστι Julius Pollux. IV. 74.

3 Porphyry (Commentary on Ptolemy. p. 217. Wallis' Edition) says that the Phrygian pipes were the deepest of all pipes.

4 It must be said that there is no proof of this. It is only a surmise.

players only cover them with a cap.[1]

So then some of the Greek pipes, and fortunately the principal ones, we may well refer to one or other of our four varieties, but there are many pipes that we cannot exactly refer, and are constrained to treat them quite generally, and say that they certainly belonged to one or the other order indeed, but we can only speculate which. Though much of the doubt that hangs over them may be cleared if we are advised how many of the terms are synonymous. For just as we talk of a violin as a fiddle, or a bowed instrument, or a stringed instrument, or speak of chamber instruments, still meaning violins, or call a clarionet the boxwood pipe, to distinguish it from a hautboy, which is not made of boxwood—the same looseness of speaking prevailed among the Greeks, the same instruments being constantly called by different names, when sometimes the material it was made of, and sometimes the look of it, or the shape of it, or even the purpose for which it was employed, were variously in the mind of the writer. Thus the Monaulos was also called the Shepherd's Pipe (*τιτύρινος*),[2]

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[1] The *γλῶσσα* answered to our reed, and the *ζεῦγος* to our mouthpiece—that is, where the reed is inserted. They were both reeds (Porphyry. 250.) and the *ζεῦγος* was as soft and pliable as the *γλῶσσα* (cf. Id. p. 252.) We must imagine that both were kept with equal care. Good *γλῶσσαι* were *πυκναὶ καὶ λειαὶ καὶ ὁμαλαὶ* (p. 250. Porphyry); good *ζεύγη* were those that were *βεβρεγμένα καὶ τὰ πεπωκότα τὸ σίαλον*, that is, they improved by use. (Ib.) It is hard to distinguish, but I think that to regard the *γλῶσσα* as the reed, and the *ζεῦγος* as the reed of attachment, if we may so call it, which connected the reed with the stem of the pipe, will to some extent meet the difficulty.

[2] Athenæus. 176.

or the καλαμαύλης,[1] or the καλάμινος.[2] And we must not think that we have here four different pipes, but the same pipe only, called by different names. And the Syrinx was called the ῥαπαταύλης, or the ῥαπταύλης—that is, 'the stitched pipe,'[3] because it was made of reeds stitched together and glued with beeswax. And the Common Flute (φώτιγξ. πλαγίαυλος) was also called the Lotus Pipe (λώτινος αὐλὸς)[4] in the same way, because it was often made of Lotus wood. And the Nablas was but a variety of the Gingras, or small hautboy, for it had the same querulous tone;[5] yet when it was made of ivory, as the Phœnicians, made it, it was called the Ivory Pipe (ἐλεφάντινος αὐλὸς) and has thence been thought to be another pipe.[6] And what was that Wild Beast pipe[7] of the Thebans but a flageolet, but got its new name because the Thebans made it out of the bones of animals? And it was covered on the outside all over with brass, and you would never have known it was made of bone, unless you had been told. And the Elymus was a Phrygian Pipe,[8] but it was often confounded with the Scytalia,[9] by reason of a slight similarity of shape. For Elymos (ἑλύω) = "the crumpled pipe," and the Scytalia was also a crumpled pipe, but then the Elymos was only slightly crooked,[10] and perhaps its

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1 Ib. 2 Ib. 182.
3 This is a conjecture. See Athenæus. 176, who does not identify them. Cf. also Hesychius.
4 Athen. 182. Jul. Poll. IV. 74.
5 ὀξὺ καὶ γοερὸν φθεγγόμενος. Ath. 174.
6 This seems the best way of taking the ἐλεφάντινοι αὐλοὶ of Athen. 182. i.e. either Nablases (cf. Id. 175.) or Gingrases made of ivory.
7 θήρειος αὐλὸς. Jul. Poll. IV. 75.
8 Jul. Poll. IV. 74. 9 Ib.
10 That the Phrygian Pipes were curved all the way up seems probable. See particularly the votive tablet of M. Cæcinna in Montfauçon. Supplement, Tom. II.

bell turned more up than in the other Phrygian pipes, and this is how it got its name. But the Scytalia was of a different shape altogether, for it was as thin as a twig,[1] but then it had carvings round it, I think, like the way that the Lacedæmonian commanders wound the parchment round their scytalæ. And being such a thin short pipe, it was probably a little Gingras, and yet it was confounded with the Elymus, because its outside was crumpled. And then pipes were called from the purposes for which they were employed. And the pipe which was used to accompany the Cithara, and we do not know which of these it was, was called the Cithara Pipe (*αὐλὸς κιθαριστήριος*),[2] and the pipe that was used to accompany the dances of girls, and probably it was the Flageolet—when then it was used to accompany the dances of girls, it was called the Girls' Pipe (*παρθένιος αὐλὸς*);[3] and the pipe that was used to accompany the songs of boys,[4] and certainly it was either the Flageolet or the Flute (*μόναυλος* or *φώτιγξ*), was then called the Boys' Pipe, unless indeed we imagine a smaller and higher variety of them, for the Boys' Pipe usually appears in the diminutive, *μοναυλίον* and *φωτιγγίον*.[5] And pipes were

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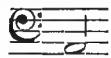
1 Scaliger's Poetics. I.

2 Jul. Pollux, IV. 77. We know it was *πυκνὸς*, but that is all.

3 Ib. 81. *οἷς παρθένοι προσεχόρευον*, he says in section 10 of same book.

4 *οἷς παῖδες πρόσηδον*. Ib.

5 I imagine we may well identify the Boys' Pipe with the Flageolet or the Flute, and particularly with their small varieties, thus: The Boys' Pipe was the same as the *ἡμίοπος* (Ath. 182). The *ἡμίοπος* was a small pipe, since *τὸν δ' ἡμίοπον*, says Æschylus, *καὶ τὸν ἐλάσσονα τάχεως ὁ μέγας καταπίνει*, therefore we may expect to find it a diminutive. It was also a tender pipe, *τέρενες ἡμίοποι*, says Anacreon. And putting these two things together, may we not assume

called in virtue of their compasses, and there were Perfect Pipes and Extra-Perfect Pipes.[1] And the Perfect Pipes would perhaps go down to A  and whether the Extra-Perfect Pipes went below A, may admit conjecture. Nor can we certainly tell which were the Medium Pipes (*μεσόκοποι*),[2] or which of the pipes had holes below as well as above (*ὑπότρητοι*).[3] And what those pipes with two holes were (*δίοποι*),[4] I profess myself unable to understand.

And the materials of which the Pipes were made were reeds, copper, lotus wood, boxwood, horn, or ivory, or laurel,[5] but then it must be the laurel plant and not the tree, and a stalk of this with the pith taken out made the pipe.[6]

And now we may well admire a strange thing about the Greek Pipes—and that is, that many of them were double. And the Phrygian Pipes were double, being double Hautboys or Clarionets,[7] and the Lydian Pipes were many of them double, being double Flageolets.

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that the *ἡμίοπος* was the same as one or other of those two pipes, the *φωτιγγίον* and *μοναυλίον*, which are the only two diminutive names of pipes we have? And if any further evidence is wanted, let us hear Athenæus: *χρῶνται τοῖς παιδικοῖς αὐλοῖς πρὸς τὰς εὐωχίας*. But on p. 176. we hear of revels, *οἷς παρέκειντο φωτιγγία καὶ μοναυλία*. All then that remains for us to do, is to select which of the two we prefer for the Boys' Pipe, the *φωτιγγίον* or the *μοναυλίον*, and remembering Anacreon's *τέρην*, we will fix on the *μοναυλίον*.

1 *τέλειοι καὶ ὑπερτέλειοι.* Ath. 176.
2 Ib. 3 Ib. 4 Jul. Poll. IV. 77.
5 Jul. Poll. IV. 71.
6 *δάφνης τῆς χαμαίζηλου κλάδος τὴν ἐντεριώνην ἀφηρημένος*, Ib.
7 Jul. Poll. IV. 74. et passim.

These are the *αὐλοὶ γυναικήϊοί τε καὶ ἀνδρήϊοι* of the Lydians, that Herodotus speaks about,[1] 'men and women pipes,' and yet we must not go to think of our Greek *παιδικοὶ αὐλοί* and *παρθένιοι αὐλοί*, 'boy and girl pipes,' in the same breath with them, for these last were not double, but single pipes as we have seen. And it is questionable if the double pipe was indigenous in Greece, but they took it from the Phrygians and Lydians. And these Phrygian and Lydian pipes, double hautboys and double flageolets, we must not at all imagine were like *our* Double Flageolet. For they were not joined as it is, but were two separate pipes, with no other bond of union than that they were always played together. I have seen a Silenus with his pipes thus, , holding them loosely so, preparatory to playing, and then he would place them both in his mouth, so that if you were some distance off, you would think they were indeed joined, which were not so. And the pipes were held freely in the mouth, generally at this angle, , but sometimes they were held wider, but not often I think nearer. By comparison then with the Greek style, the modern Double Flageolet player observes a cramped attitude. And how were these pipes played, and what was the object of the doubling? And the object of the doubling was this, that one might accompany the other, for one played the melody and the other accompanied,[2] accompanying it above the

1 Herod. I. 17.
2 Varro. De Re Rustica. I. 2. 16. Altera modorum incentiva, altera succentiva. Porphyry speaks of one pipe being softer than the other. Commentary on Ptolemy. 243.

song, in the style of Archilochus, and the Right Flute, which was the deeper one, played the melody, and the Left, which was the higher one, played the light accompaniment to it.[1] '*Les Flûtes droites*,' writes M. Wagener, translating a fragment of Donatus, '*exprimoient par leurs sons graves les parties sérieuses de la concordie, tandis que les flûtes gauches en faisoient ressortir le caractére joyeux par leurs sons elevés.*'[2] For indeed the left was always the happy hand in Greece, so different to what it is now.[3]

And now we will go on to determine the relation of the two harmonious parts to each other. And since pipes of the same length give the same note, but half the other's length gives the 8ve, and two-thirds of the other's length gives the 5th above, but three-fourths the other's length gives the 4th above, let us decide how our Greek double pipes were related to each other, by thinking of their lengths. And I have seen pipes on the vases and the marbles the same length, and I have seen them a third as long, that is, one two-thirds the other's length, and I have seen them very nearly, but not quite equal. And what these last would be I cannot pretend to say, but think that my eye must have played me false, or else, perhaps, the carver has allowed for a foreshortening, and this must have deceived me. But with the other two it is plain; for the two equal pipes must be in the unison, and the pipes a third as long must be the shorter one a 5th above the other. So then

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1 Succinit tibia sinistra. Ib.

2 Mémoires couronnées par l'Académie Royale de Belgique. Tom. XXXI

3 Alas! that εὐώνυμος need be a euphemism. But with the Latins will hold.

the last must be playing in the genuine Archilochean style, where the accompaniment kept a 5th and less above the melody. But with the pipes in the unison, there must have been an interlacing of the strains, as we saw in the Cithara accompanied by the Pariambis.

And since we are told that it was the Revel Pipes that were equal,[1] for the conceit was that 'in the revel all are equal,'[2] and the pipes must needs share the equality of the company; in keeping with this, we find these equal pipes chiefly in the hands of Fauns, Satyrs, and Mænadson the marbles. And of the unequal pipes, we hear that sometimes the double pipe took the place of the sweet Monaulos at marriages, and here was the pretty conceit about it: "The Pipes are two and yet are one, and thus they are bride and bridegroom; and they are in harmony with each other, and one is bigger and taller than the other, because the man is bigger and taller than the woman."[3] So we may well surmise that our double pipes, one a third longer than the other, are the pipes in question here; and they would doubtless be the Lydian Love Pipe, which was a Double Flageolet, being indeed a Monaulos doubled. And the Phrygian Pipes would doubtless observe the same proportions as the Lydian, that is, one would be a 5th above the other. But then the Phrygian Pipes were the Pipes of Grief and Passion—they were low, melancholy pipes, and there would be something of the boom of our bassoon in the lower pipe—while the Lydian Pipes warbled like birds.

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1 Jul. Poll. IV. 80.

2 *τὴν γὰρ ἰσότητα συμποσίῳ πρέπειν.* Ib.

3 Jul. Poll. Ib, One of Plutarch's Præecepta Conjugalia is to the same effect, though I forget which.

And now observe in the flesh what we never see in the marbles, or even on the vases, which are freer of admitting novelties and rarities of musical art than the marbles are—and that is a double pipe that played in 8ves, which must therefore have had one pipe not a third as long, but twice as long as the other. For this double pipe that we speak of gave at the same time—ἐν ταὐτῷ ὀξὺν καὶ βαρὺν φθόγγον,[1] being indeed ἀντίφθογγος, and playing in 8ves like a certain prototype among the stringed instruments, to which it answered in every respect, not only in its music, but also in its name. For it was called Magadis, like its pattern,[2] and the pipes played in 8ves, and doubtless in the Magadising way, that is, the high pipe not accompanying the low one with Archilochean accompaniment, but playing in 8ves with it. And this pipe was chiefly used, as I take it, to accompany choruses, as the Magadis itself was. So now there was a Magadis pipe, as well as a Magadis Lyre, and we may admire how the tendencies of the time had at last affected the Flutes.

And we speak here of the tendencies of the age' perhaps unadvisedly, for passing as we have through many scenes since then, we have almost forgotten what the tendencies of the age were. And these tendencies were to doubling and to composition whereby the single-voiced choirs had grown into double choruses of girls and men, and instruments of the

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1 Athenæus. p. 182.

2 Athen. loc. cit. Μάγαδιν λαλήσω μικρὸν ἅμα σοι καὶ μέγαν, which shows their difference in lengths. Cf. Hesychius. voc. μαγάδεις. There was a Sambuca pipe, as well as a Magadis Pipe, according to Isidore of Seville, but we have not any description of it.

stringed kind had had their strings increased each by its 8ve, and had become doubled too, and now the flute had taken the Magadis for its model, and followed in its tracks; and indeed the Double Pipes themselves are a feature and another exemplification of this movement; for depend upon it, where a wave of tendency strikes an age, it will affect every tiny tessela of which that age is pieced together. And we have seen it acting on the feet, bringing two feet together and making a double or compound foot out of them. And this is how the feet were clustering in pairs in Sappho's time. But now more so. For we must imagine that tendency, which we saw in its infancy then, to have now reached its due development and completion, and the two Iambuses to have really joined into a Diiambus, and the two Trochees into a Ditrochee, and the Iambus and Trochee into an Antispast, ∪ — — ∪, and so on. So that now if we would scan her beautiful line,

νυμφαῖς ταῖς Διὸς ἐξ αἰγίόχω φασὶ τετυγμέναις.

we will no longer scan it by Iambuses and Trochees, but by Antispasts instead,

∪ — — ∪ | ∪ — — ∪ | ∪ — ∪ ∪ | ∪ — ∪ —
νυμψαῖς ταῖς Δι | ὸς ἐξ αἰγι | όχω φασὶ | τετυγμέναις.

And here in the third place we have a new compound foot, compounded of Iambus and Pyrrhic, but in the 4th place we have a Diiambus.

Now this compounding with the Pyrrhic was not limited to the Iambus alone, but other feet were also compounded with it, as the Spondee; for taking another line of Sappho's, and scanning it by compound eet instead of simple ones, we shall see this new foot, that was made out of the Spondee and the Pyrrhic:—

— — ⏑ ⏑ | — — ⏑ ⏑ | — — ⏑ ⏑ | — ⏑ — ⏑ |
εὐ-μορφο-τέ-ρα Μνασιδί-κα τᾶς ἁ-πα-λᾶς Γυρίννως

— — ⏑ ⏑ | — — ⏑ ⏑ | — — ⏑ ⏑ | — ⏑ — ⏑ |
ἀ-σα-ρο-τέ-ρας οὐ-δά-μα πω ῎ραννα σέ-θεν τυ-χοῖ-σα.

And in the last place we have a Ditrochee.

And that other line of hers we will now scan:

— ⏑ — ⏑ | ⏑ — ⏑ — |
α-ἳ παρθέϊνος ἔσσομαι.

that is to say, by Ditrochees and Diiambuses. And other lines by double feet in like manner, thus:—

— ⏑ ⏑ — | — ⏑ ⏑ — | ⏑ —
πολλὰ δ' ἀνά-ριθμα ποτή-ρι-α.

or, ⏑ ⏑ — — | ⏑ ⏑ — — | ⏑ ⏑ — — |
τί με Πανδί-ον-ις ὦ ῎ραννα χελίδων.

or, — ⏑ ⏑ — | — ⏑ ⏑ — | ⏑ — |
αὐταρ ὀ-ρεῖ-αι στεφανη πλόκευν.

And this tendency had by this time grown so strong, that even the 6 foot Iambus line of Archilochus was henceforth scanned by doubled feet instead of single ones, viz., by Diiambuses instead of simple Iambuses,[2]

⏑ — ⏑ — | ⏑ — ⏑ — ⏑ — ⏑ — |
μετέρχομαί σε σύμβολον ποιεύμενος.

And so we must always scan it for the future. And his Trochaics in like manner, not by Trochees but by Ditrochees,

And this is how his Trochaic line came to be called Tetrameter, because it had 4 bars (μέτρον) in it now, instead of 8. And his Iambic line was called Trimeter for the same reason, because it had 3 bars.

But the old Hexameter never gave way to these new

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1 Hephæstion scans the 1st syllable long.
2 Marius Victorinus. 2572.

tendencies, and retained its name and its original 6 bars to the end.[1]

And now we may well admire how the Time of the Music has altered under these new conditions, for to say that a Trochaic line was scanned by Ditrochees and with four bars, instead of by single Trochees and with 8 bars, what is it but saying that $\frac{6}{8}$ time had now supplanted $\frac{3}{8}$? And in the Iambic line it was just the same, for this was now in $\frac{6}{8}$ time, which once was in $\frac{3}{8}$ likewise. And those other feet that Sappho had begun to use, were not these also in $\frac{6}{8}$ time? And it is plain that some of them were at any rate; but what time they each and all were severally in, we must determine by the beat. For in $\frac{6}{8}$ time there are 2 beats—the first falling on the 1st note of the 6, and the 2nd on the 4th note, that is to say, on the 1st note of each original $\frac{3}{8}$ bar. And the Antispast, ∪ — — ∪, will plainly admit of this beating, for if I mark the beat by a stroke | it is plain that the Antispast beating will read easily thus:—

And so the Antispast, with its 2 beats to every three notes, is plainly in $\frac{6}{8}$ time.

But if we attempt to beat those other compound feet,

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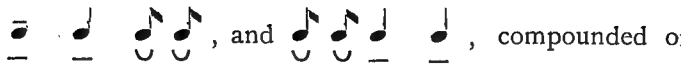
1 Marius Victorinus. 2497. Et per monopodiam quidem sola dactylica.

2 I must premise that this Antispast beating has nothing to do with the accent, and is merely illustrative here.

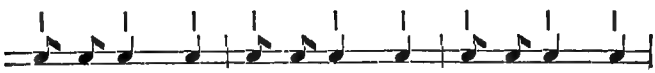
 , and , compounded of Spondee and Pyrrhic, in the same manner that we have beaten our Antispast, we shall not be able to do so, for when we arrive at our second beat, the voice is engaged in holding a note, and does not come down on a new note along with our beat:—

or

So it is plain we cannot beat them with 2 beats as we beat our Antispast, but we must beat them with 3 beats instead, and then the voice will come down on a new note each time with our beat thus:—

&c.

and



But a bar with 3 beats in it is not in $\frac{6}{8}$ time, but in $\frac{3}{4}$ time. So that we must say that these compound feet, that are compounded of Spondee and Pyrrhic, are in $\frac{3}{4}$ time, and this is indeed double of $\frac{3}{8}$ time, but in a different manner. But that foot, — ∪ ∪ —, compounded not of Iambus and Trochee, but of Trochee and Iambus, to what category must we refer it, for plainly we might beat it either way, either , or either in $\frac{6}{8}$ time or in $\frac{3}{4}$ time, and we are at a loss on which to decide. But in this case we must accept

the traditions of the Greek Theorists as our guide, who reckoned it in the same category with the Spondee-Pyrrhic feet, and not with the Antispast, and we will beat this foot, — ∪ ∪ —, accordingly by three beats, and say it is in $\frac{3}{4}$ time.

And now we must give the names of these new feet. And the feet in $\frac{3}{4}$ time were called by the general name, Bacchiuses,[1] because they were chiefly used, and perhaps originally, in the hymns dances to Bacchus; and justly too, for $\frac{3}{4}$ time is ever the time of revelry and love, and Bacchus was the god of both. And the compound foot in $\frac{6}{8}$ time, ∪ — — ∪, was called the Antispast, because she had torn the bars asunder to make it. And the other feet in $\frac{6}{8}$ time we already know as Ditrochees and Diiambuses. And these feet we have arranged in their Times by means of our beating. And the Greek beating we have not used to determine them by, although it would have given the same results, for it presents a slight variation from our method of beating, which we should not have been accustomed to. For the Greek beating was more vivacious than ours, and in $\frac{3}{8}$ time, for instance, there were two beats, one to each note, where we only beat one for both,[2] and of these two, one was a heavy beat and the other was a light beat, and the heavy beat was called the Arsis, and the light one the Thesis. And in $\frac{2}{4}$ time there were likewise two beats, where we also only beat one, the heavy beat, or Arsis, falling on the first note, and the light beat, or Thesis,

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1 See the handbooks passim for this designation of these feet.
2 Westphal's Antike Rhythmik. p. 110.

falling on the 2nd note, or if it were 2 shorts, as in a dactyl, falling on the first of the shorts, but including the other at the same time in the limit of the beat. And this vivacity of beating, as will be seen, is much nearer to the vivacity of the dancers' feet than ours is, for in the dance each note had its step. And the names, Arsis and Thesis, are a reminiscence of this primitive source of all feet, for Arsis means "lifting up," and Thesis means "stamping down," although by a curious inversion of the original terms by the Latin metricians, which we have since adopted, Arsis has come to mean the heavy accent, and Thesis the light, which originally meant exactly the opposite.[1]

But the $\frac{3}{4}$ time the Greeks beat exactly as we do, that is, with three beats in the bar, one heavy beat and two light beats—one Arsis and two Theses.[1]

And now let us examine how the Arsis and Thesis fell in the feet with which we are already acquainted. And, the Arsis or Emphasis in $\frac{2}{4}$ time fell always on the first note of the bar, ′ — ∪ ∪ | ′ — —. And so it did in Common Time, ′ ♩ ♩. But in $\frac{3}{8}$ time it fell sometimes on the 1st note and sometimes on the 2nd note, for in the Trochee, ′ — ∪, it fell on the 1st note, but in the Iambus, ∪ —, it fell on the 2nd note, Thesis ∪ Arsis ′ —.

And yet was the first or unaccented note not placed

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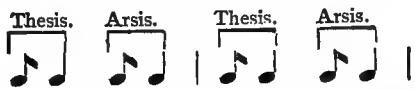
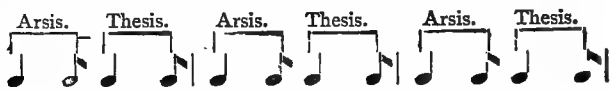
1 The time was beaten either by the hand or foot. 'Pollicis sonore vel plausu pedis.' Terentius Maurus. 2254. cf. also Aristotle's Problems. XIX. 22. & Aristoxenus' Fragments. 99.

outside the bar, as we place it, but remained in the bar, although it did not receive the accent, and where we should write an Iambic line, ♪| ♩ ♪| ♩ ♪| &c., the Greeks wrote it, ♪ ♩ | ♪ ♩ | ♪ ♩ |.[1] And in the Diiambus, or $\frac{6}{8}$ time, the Arsis followed the lines of the simple Iambus bar, for it fell on the 2nd of the couple now, instead of on the 2nd of the single notes, thus,



falling particularly on the last note of the 4,

And in the Ditrochee this was inverted,



and the main accent fell on the first of the 4, thus,[2]

And in the $\frac{3}{4}$ time, the Arsis, as we said, was on the first note of the Spondee, and the Thesis on the rest of the foot,[3]

which in the contrary compound foot, ♪ ♪ ♩ ♩, would give a double arsis, since there was no breaking

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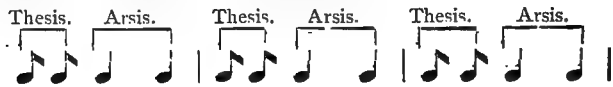
1 Infra. p.—

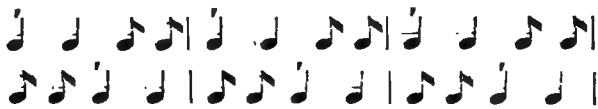
2 Priscian. 1321.

3 According to Marius Victorinus, the main accent is commensurate with the Arsis—he gives them a crotchet arsis and the rest thesis. Mar. Vict. 2484.

up the thesis into two separated portions, but in theory at least the arsis was double :—

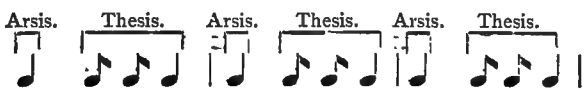


In the latter case, however, no less than the former, there was only one main accent, which fell on the first note of the Spondee :—



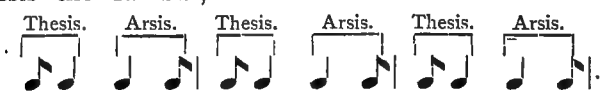
And in that other variety of $\frac{3}{4}$ time, which was compounded of Trochee and Iambus in the order named, that is, — ∪ ∪ —, the same principle held good, and the main accent fell on the first note of the bar, thus :—

and was therefore, as in the first of the Spondee-Pyrrhic feet, commensurate with the Arsis,



And now there yet remains the Antispast to consider. And its main accent was on the second crotchet, thus :

and its Arsis comprised the Trochee of it, and its Thesis the Iambus,



And it was beaten like the Diiambus and the Ditrochee, with two beats in the bar, the light beat

for ♪ ♩, and the heavy beat for ♩ ♪, as we have said. And now various other descriptions of time were making their way into Greek Music, and new feet such as had never been heard of before. And the metrical feet we have been here considering, Dactyls, Spondees, Iambuses, Trochees, Ditrochees, Diiambuses, Antispasts, &c., were augmented by feet which would reduce themselves under none of their timings. And first there was the Pæon — but I will cease to talk in the language of theory, for I must see them all live before me, and I will go to the places where the youths and maidens are dancing, and I will see the feet spring up, like violets beneath their tread.

And it is to Crete we must go if we would see the dancers, for already in Homer's time the Cretans were the dancers of the world.[1] And let us see the Cretans dancing in Homer's time. And youths and maidens danced in a ring, their hands on each other's wrists. And the maidens had beautiful garlands of flowers in their hair, and the youths had golden daggers flapping at their sides, hanging from silver belts. And they ran lightly round and round in a ring, like a potter makes his wheel spin round.[2]

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[1] cf. Ib. XIV. 617. Μηριόνη, τάχα κέν σε καὶ ὀρχήστην περ ἐόντα ἔγχος ἐμόν, &c., "good dancer though you be." Cf. Lucian's remarks about the Cretans in his De Saltatione.

[2] ἔνθα μὲν ἠΐθεοι καὶ παρθένοι ἀλφεσίβοιαι
ὠρχεῦντ' ἀλλήλων ἐπὶ κάρπῳ χεῖρας ἔχοντες.
τῶνδ' αἱ μὲν λεπτὰς ὀθόνας ἔχον, οἱ δὲ χιτῶνας
εἵατ' ἐϋννήτους ἦκα στίλβοντας ἐλαίῳ·
καί ῥ' αἱ μὲν καλὰς στεφάνας ἔχον, οἱ δὲ μαχαίρας
εἶχον χρυσείας ἐξ ἀργυρέων τελαμώνων.
οἱ δ' ὁτὲ μὲν θρέξακον ἐπισταμένοισι πόδεσσι
ῥεῖα μάλ', ὡς ὅτε τις τρόχον ἅρμενον ἐν παλάμῃσιν
ἑζόμενος κεραμεὺς πειρήσεται αἴ κε θέῃσιν., &c. Il. XVIII.

And we may see them dancing by this simile. For a potter's wheel was a round flat thing, like the top of a round table, and he turned it rapidly round and round with one hand, while the other was engaged in fashioning the lump of clay that lay on the top. And this is the way they danced. And first they would dance round and round from right to left, and then the other way, from left to right. And dancing round from right to left, this was called the Turn (στροφὴ), and the other way, from left to right, the Counter-turn (ἀντιστροφὴ). And the dance itself was called the χορὸς, or the "Round," because they went round and round in it like a wheel. And this dance Theseus brought from Crete to Athens, for when he had slain the Minotaur, he brought back the Athenian youths and maidens who were captive there, and they danced this Cretan dance in the island of Delos, and afterwards at Athens. And what was the step in this ancient dance, for this nearly concerns us? And it was called the χορεῖος, or the "Dancing step," for χορὸς, or "the Round," soon got to be the general name for all dancing, so popular was this ancient Cretan dance. And the χορεῖος (Choreius) was a long step followed by a short one, what we have in former pages called the Skip, — ∪, being the same foot which was afterwards known as a Trochee, by which name we have hitherto called it.

And they danced this dance, then, holding one another by the wrist. But there grew up more complicated forms of it, as indeed those Athenian youths and maidens danced a more complicated form of it, for they imitated in their dance the mazes of

the Labyrinth.[1] And they no longer held each other by the wrist, but ran following each other, first a youth, then a girl, in and out, and under hands, running in and out like the mazes of the Labyrinth.[2] And here perhaps the name, Trochee, might have come in, for Trochee (τρέχω) means "the running step."

And of an opposite step to this was the Leaping Dance (θρίαμβος. triumphus, or Iambus), for it was first a short step and then a long, ∪ —. And this was the great step in the Bacchic dances, and more particularly when the Leap was combined with the ordinary Dancing step (Choreius), thus, — ∪ ∪ —, in which form it was called the 'Double Leap,' Dithriambus (διθρίαμβος), or the 'Dancing Leap,' Choriambus (χορίαμβος), or more generally, the 'Bacchic step,' Baccheius (βακχεῖος). And it is probable that the form of this Leaping Dance was the same simple form as that of the Round Dance, round and round, first from Right to Left and then from left to right, only when it was danced in honour of Bacchus, it was danced round a blazing altar in the middle. And those other two Bacchic steps, — — ∪ ∪, and ∪ ∪ — —, would also be used in this Leaping Dance, but not so commonly as the Leap or the Double Leap (θρίαμβος and δίθριαμβος).

And there were other forms of dances that the Cretans used, besides these common round dances; for sometimes the dancers would break into two ranks,[3] girls on one side, youths on the other, and

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[1] μίμημα τῶν ἐν τῷ Λαβυρίνθῳ διεξόδων καὶ περιόδων ἔν τινι ῥυθμῷ περιελίξεις καὶ ἀνελίξεις ἔχοντι. Plutarch's Theseus. 21.

[2] It is usual to confound this dance with Lucian's Hormus. I think Meursius set the example, which is here followed. Nevertheless if my memory serves me, Lucian mentions the γέρανος as a distinct dance afterwards.

[3] ἄλλοτε δ' αὖ θρεξασκον ἐπὶ στίχας ἀλλήλοισι

advance and retreat, much in the style of our country dances to-day. And of this style of Dance would be the Flower Dance,[1] for here there is plain intimation of two separate parties in the dance, and one side sang,

ποῦ μοι τὰ ῥοδὰ; ποῦ μοι τὰ ἴα;
ποῦ μοι τὰ καλὰ σέλινα;

and the other side answered them,

ταδὶ τὰ ῥοδὰ, ταδὶ τὰ ἴα,
ταδὶ τὰ καλὰ σέλινα.

Where are my roses? And where are my violets?
And where is my beautiful parsley too?
Here are your roses, and here are your violets,
And here is your beautiful parsley too.[2]

So that we see two rows of dancers before us, singing and answering one another as they danced. And then there was a dance, called "Forfeits,"[3] and another dance, "Here's a message for somebody,"[4] and another, "Hands forward";[5] and it should seem that the last at any rate was a two-lined dance, for we may see the dancers dancing up in two sides so as almost to meet, and challenging one another with their hands. And we shall not do wrong to refer the "Challenging foot" to this dance, ∪∪∪∪, or Proceleusmatic. But those two other dances, the Forfeit Dance (*χρεῶν ἀποκοπή*), and the Message Dance (*ἀγγελική*), seem rather to belong to the Round Dances, for their names at any rate would point to a similarity with our village dances, and perhaps they were like our "Kiss in the ring," for it was a common thing

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1 The *Ἄνθεμα.*

2 Athenæus. 630.

3 *χρεῶν ἀποκοπή.* "Pay your debts," we might translate it more literally.

4 The *ἀγγελική.*

5 *χεὶρ καταπρηνὴς.* It will be obvious that the dances are here only popularly described.

to have single dancers in the centre, and the rest moving in a ring round them.[1] And we may also admire how the simple χορός, as Homer describes it, resembled the Jing-ger-ring of our children to-day, for boys and girls holding one another by the hands still dance those simple Ring dances, which the youths and maidens did in ancient Crete.

And the Dactyl dance,[2] which gave us our Dactyl, was also a Round Dance, for the tradition is that it was first danced in Crete by the Corybantes, as they went circling round the infant Zeus. And the Strobilos, or Windlass Dance,[3] it should seem was a developed form of the primitive round dance, not unlike the dance that Theseus led in Delos, or perhaps it was the same, being likewise called the Geranus, or Crane Dance, because the garments of the dancers flew out as they followed each other, like the wings of cranes flap and fly when they run. And a round dance also was the Pyrrhic, or "Flushed Dance" (πυῤῥίχη),[4] which gives us the Pyrrhic foot, ∪ ∪, and it must have been a violent dance, as its name implies. And so must the Thermaustris, or "Heated Dance," have been, and this too was most probably round.[5] For it should seem that the Round dances were the more violent ones, in contrast to the Line Dances, which were of a quieter and graver order.

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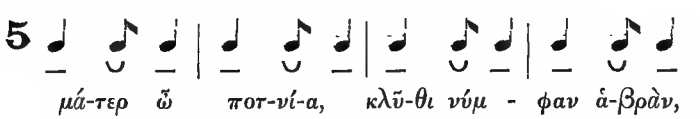
1 Burette's De la danse des Anciens, in the Histoire de l'Academie des Inscriptions. I. Also δοίω δὲ κυβιστητῆρε ἐδίνευον κατὰ μέσσους though this is scarcely so *apropos*.

2 Ath. 629. 3 Id. 630.

4 Deriving it from πυῤῥός which in Doric is πύρριχος. Cf. The Hygra, or "Sweating Dance."

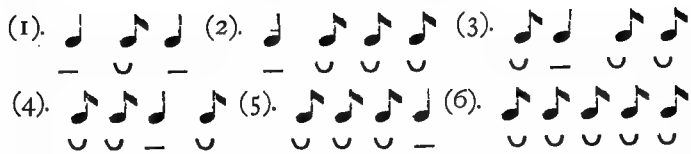
5 I am obviously alluding to the most primitive forms of these two dances, which we may perhaps conceive to have been round. Indeed if χορὸς is any clue we must imagine all the Greek dances to have been originally round. See Liddell and Scott on χορὸς. That this form afterwards changed in the two we are speaking of, we know.

And now we have seen these feet grow up from the dance, the Choree, or Trochee, — ∪, the Iambus, ∪ —, the Dithriambus, or Choree Iambus, — ∪ ∪ —, the Proceleusmatic, ∪ ∪ ∪ ∪, the other Bacchic feet besides the Dithriambus, viz. — — ∪ ∪ and ∪ ∪ — —, the Pyrrhic, ∪ ∪, the Dactyl, — ∪ ∪, and to these we may add a variety of the Choree, ∪ ∪ ∪, the Tribrach, and a variety of the Dactyl, ∪ — ∪, the Amphibrach. And all these feet we have seen grow up in Crete. But what is the Cretic foot *par excellence*, that shall stand out amid this galaxy of feet, as Betelgeuse in the constellation of Orion? And it was also called παιὼν or the "Striking foot", because it differed from the Dactyl in this, that the last step was struck almost as heavily as the first, and dwelt on as long, and it differed from the Dactyl like our Varsoviana does from the Waltz, only with us the dwelling is at the end of each figure, but there it was at the end of each foot. And this is the foot which was called *par excellence* the Cretic foot: — ∪ —, or to mark it in notes, ♩ ♪ ♩ |. And it speaks of dainty treading and delicate keeping of time, for it is in 5 time, which is a time hard to hit. And let us take an example of it from Greek music, and dancers singing as they danced in this beautiful measure would sing their song like this:



μά-τερ ὦ ποτ-νί-α, κλῦ-θι νύμ - φαν ἁ-βρὰν,
Δῶρι κυ - μοκ-τύ-πων ἤ-ραν ἁ-λί - ων μύ-χων.

And there were many varieties of this foot, and there were 6 varieties in all, differing much in character, but all alike in 5 time. And these were the 6 varieties:



And the first, — ∪ —, was the pattern after which they all were shaped, and it was known preeminently as the Cretic Foot, but the others generally as Pæons. And from these feet does the Hymn to Apollo take its name, which first was heard in Crete, and is called the Paeon, or Paean, because the singers as they sang it danced in the Cretic step.[1] And Apollo himself is said to have led them, *μακρὰ βιβάς*, and striking his lyre as he led the dances. And let us imagine the beautiful Apollo leading the dances. And his hair was wreathed with leaves, and twined with threads of gold; and his arrows rattled on his shoulders. And now we shall cease to wonder at that expression of Simonides, for he says that the Dance is dumb Music, and Music is speaking Dancing. And the poses of the Greek dancers were glorious to look upon. For that Coan boy in Athenæus, 'and Cos is an island that breeds gods, there was such grace in all his movements, and such was the melody of his motions, that we could never gaze our fill on him. And when he turned his bright face on us, we dare not tarry longer, for fear some harm might happen to us with over-wonder.' Or the Phæacian dancers, and Odysseus gazing at their twinkling feet. Or the fair-tressed Graces and the Hours, Harmonia, and Hebe, and Aphrodite dancing

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1 Cf. those fragments of ancient Pæans in Aritotles,

1. *χρυσεοκόμα Ἕκατε παί Διὸς.*
2. *Δαλόγενες, εἴτε Λυκίαν.*

I imagine all ancient pæons, or the Cretan at least, employed this foot exclusively.

together, their hands on each other's wrists. Or the white feet of Grecian boys in those dances of Stesichorus. Or the lovely poses of the Ball Dance. For Nausicaa in the Ball Dance was like Artemis herself, as she treads the heights of Taygetus, the Arrow Queen, stalking the boars and the swift-footed stags. And sometimes they would throw the ball from one to the other at short distances, and then they must use their hands alone. But at longer distances they might use their arms to fling it with, standing easily but firmly in one spot, and arching their bodies in a thousand graceful flexions to catch the bouncing ball. And what must it have been to see the Dorian girls at play! For their dress only reached to their knee, and their white arms were bare as high as the shoulder, and the dress was fastened at the shoulder with golden studs. And sometimes they would play it in two bands, and throw the ball swiftly from side to side, and all in time and using dancing steps, for a musician was there accompanying them with the Lyre, and they sang and danced to his music.[1] And even the masters of the ball play, such as Phæacia produced, must needs make music of their game. For those two who played with a purple ball, whom Odysseus saw, and one bent back and flung the ball so high, that it was almost lost to sight, and the other sprang up and caught it as it was descending, and he caught it with his feet off the ground, and then they changed and played the common game, and flung the ball like lightning to one another, so that it made men dizzy to look on them—and all the while Demodocus was

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1 See Burette's charming Mémoire sur la Sphéristique des Anciens, in the Histoire de l' Academie des Inscriptions, I.

playing, and they were treading a measure to his song. And other varieties of the Ball dance we might mention, for there was the dance with the large ball, which was an empty one, for all these were small balls that we have been speaking of, and they were made of scarlet or purple leather, and filled in the inside with flour, or feathers, or grass, or wool, or fig-seeds, or sand. And the perfection of the dancing was when all parts of the body moved in consummate symmetry, with never a discord to jar on our sight. For Rhythm has its harmony no less than Melody has; and here it is before us. "For," says Aristides, "we must not fancy that rhythm is a thing which concerns the ear alone, for in the dance it is made manifest to the sight."[1] And indeed even a statue has its rhythm, but then it is a dumb or silent rhythm.[2] And the poses of the dancers would give this rhythm. And the writer has often thought, that that Greek dance which was called, "The Graces," would turn on giving this silent rhythm alone. For it would be danced perhaps by three girls, as its name implies, and would consist solely of beautiful poses.

And now then we have given the principal Cretan dances, and we must go on to give the other dances that were used in Greece. And there were the Laconian,[3] the Trœzenian,[4] the Epizephyrian,[5] the Ionian,[6] the Mantinean,[7] the Phrygian,[8] and the

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1 In a similar spirit Music is defined as *τέχνη τοῦ πρέποντος ἐν φωναῖς καὶ κινήσεσιν*. Aristides, 6.

2 Pictures were spoken of in the same way as 'musical' and 'unmusical.' Cf. Sext. Emp. adv. Math., VI.

3 Meursius' Orchestra. 4 Ib. 5 Ib.

6 Athenæus, 630.

7 Meursius. 8 Athenæus, 629.

Molossian dances.[1] And the step of the Cretan Dances was — ∪ —, or — ∪ ∪ ∪, and in striking contrast to this was the step of the Molossian dances, which consisted of three long steps, — — —. And the great step of the Laconian dances was the Dactyl, — ∪ ∪, and still more favourite, the Back Dactyl, or Backwards-struck Dactyl (ἀνάπαιστος), ∪ ∪ —, and this Back Dactyl, or Anapæst, as it was called, was also the chief step in the Locrian, or Epizephyrian dances.[2] And the Ionian dancers used much those two Bacchic feet, compounded of the Spondee and the Pyrrhic, — — ∪ ∪ and ∪ ∪ — —, which now began to be called the Ionic feet in consequence. And now two new varieties of the Cretan step were invented in the dances, and they were these, ∪ — —, and — — ∪. And then there was the Dochmius, or "sidling" step, ∪ — — ∪ —, and this may perhaps have come from the Bending Dance (ὄκλασμα)[3]. And lastly there was a new and mighty foot appeared in the Dorian Dances, destined to breed fine rhythms in future song, the glory of the Dorians, the Dorian Epitrite. And it was first a long step, and then a short one, and then two long ones, — ∪ — —. And its time was different from that of all the other feet, for it is in 7 time—7 ♩ ♪ ♩ ♩ | — ∪ — — |. And this Epitrite had four varieties, but only two were commonly used; and this was the next commonest after the one we have given: — — ∪ —. And the 2 other varieties were ∪ — — —, and — — — ∪. And these were called the 1st, 2nd, 3rd, and 4th Epitrite, according to the position of the short step in them, and the short

1 Ib. I imagine there is a similar list in Julius Pollux.

2 Cf. the remarks on the Locrian Rhythm, infra. p. —.

3 Aristophanes' Fragments, 321.

step falling in the 1st place, ∪ — — —, it was the 1st Epitrite; and in the 2nd, — ∪ — —, the 2nd Epitrite; — — ∪ —, the 3rd Epitrite; and — — — ∪, the 4th Epitrite. But the 2nd was the original and leading Epitrite, and this was the one that was called *par excellence* the Dorian.

Now then these feet having sprung up in the dances in various parts of Greece, and each independently of the other, were in course of time collected by the assiduity of theorists, who strove to systematise them, and bring out their relations and resemblances to each other. Nor was the task so hard as at first sight it may appear. For first, there is this remarkable principle of uniformity pervading them, that they all admit of being expressed by various collocations of the two signs, —, and ∪, which is but saying that in all these thousand dances there were but two steps used, a long step and a short one, or in other words, that each step was either equal to its fellow or double of it, for the long was double of the short. And now we may for a moment admire, before proceeding to the givings out of the theorists, what lustre of rhythm this must have imparted to the motion of the dancers. For in whatever fancy patterns the steps were thrown, there would still be the most perfect equality and evenness in the tread. And in a troop of dancers, the perspective of general sway, or line of rise and fall, must have been like the swell of the open sea, where no petty wave comes to break the regularity of the heaving. For short mincing steps, as we see, were unknown. Hence, then, arose the first grand law of Greek Musical Theory, that each note in the music, in like manner, must be either equal to its fellow or double of it. And this principle, developed in the first instance in the dance, pervaded all the music, even where no dance

accompanied the song. And this was the way in which the principle was couched in the books of the theorists: "Every note must stand to its neighbour ἐν λόγῳ ἴσῳ ("in equal ratio"), or ἐν λόγῳ διπλασίῳ ("in double ratio"), that is, in the ratio of 1 : 1, (λόγος ἴσος), or in the ratio of 2 : 1 or 1 : 2 (λόγος διπλάσιος)." And now observe the same principle applied to the bars. For if a step in dancing answers to a note in music, then a foot or a measure, that is, a set of steps, in dancing, will answer to a bar, that is, a set of notes, in music. And having gained this principle of ruling, in the notes, they proceeded to determine the legitimacy of the bars next by its means. So they picked out of those feet that we have given the ones where the arsis stood to the thesis, first in an equal ratio (1 : 1), and secondly where it stood in a double ratio (2 : 1 or 1 : 2). And they found that it stood in an equal ratio in the following feet:

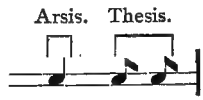
	Arsis.	Thesis.
The Dactyl	— |	∪ ∪
	Arsis.	Thesis.
The Spondee	— |	—
	Arsis.	Thesis.
The Pyrrhic	∪ |	∪[1]
	Arsis.	Thesis.
The Proceleusmatic	∪ ∪ |	∪ ∪
	Thesis.	Arsis.
The Anapæst	∪ ∪ |	—

So then these feet were all grouped in one class, and were pronounced to lie ἐν λόγῳ ἴσῳ And since the Dactyl is the type of the rest, the general name of Dactylic Feet was given to them, because they all observed the same ratio which the Dactyl did. And let us represent the Dactylic feet as Musical Bars,

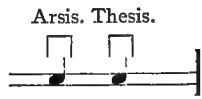
1 Aristoxenus however does not admit the Pyrrhic into his system. Vid. Aristox. Rhythm. Fragm. 302.

and we will call them Dactylic Bars, and the following bars will be the Dactylic bars:—

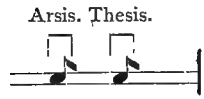
Dactylic (Proper)



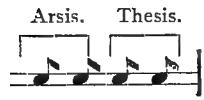
Spondaic



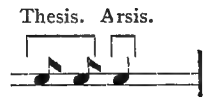
Pyrrhic



Proceleusmatic



Anapæstic



And next they picked out those feet where the arsis stood in a double ratio to the Thesis (ἐν λόγῳ διπλασίῳ) 2 : 1 or 1 : 2. And they found that the following feet observed the double ratio:

The Iambus ..... Thesis. ⏑ | Arsis. — Arsis. Thesis.

The Trochee, *or* Choreius ..... Arsis. — | Thesis. ⏑

The Tribrach ..... Arsis. ⏑ ⏑ | Thesis. ⏑ *or* Thesis. ⏑ | Arsis. ⏑ ⏑

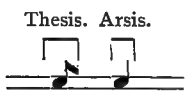
The Molossus ..... Arsis. — | Thesis. — —

The Bacchiuses:

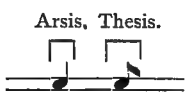
- The Choriambus... Arsis. — | Thesis. ⏑ ⏑ —
- The 1st Ionic, *or* Ionic a majore Thesis. — | Arsis. — ⏑ ⏑
- The 2nd Ionic, *or* Ionic a minore ⏑ ⏑ | — —

which we may show in this way: for let ∪ = 1, then the Iambus is 1 : 2, the Trochee, 2 : 1, the Tribrach also 2 : 1, the Molossus, 2 : 4, the Choriambus, 2 : 4, the Ionic *a majore*, 2 : 4, the Ionic *a minore*, 2 : 4, all therefore observing the same relation, viz., 2 : 1, or 1 : 2. And these feet were in like manner thrown in one class, and were pronounced to lie ἐν λόγῳ διπλασίῳ, or in a double ratio. And since the Iambus is a type of the rest, the general name of Iambic Feet was given to them all, because they all observed the same ratio in their arsis aud thesis which the Iambus did. And let us represent these Iambic feet as Musical Bars, and we will call them Iambic Bars, and the Iambic Bars will be the following:—

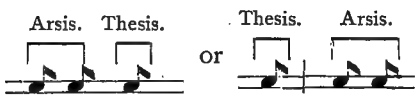
Iambic



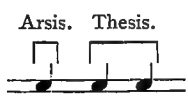
Trochaic.



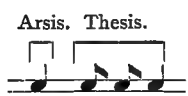
Tribrach



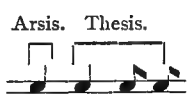
Molossian



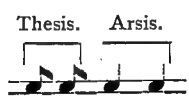
Choriambic



Ionic a majore



Ionic a minore



But further acquaintance with the feet of the dances showed the theorists that there were some feet which would by no means be reduced into either of these two classes; for there was the Pæon, or Cretan foot, — ∪ —, which will not admit of either the Iambic or the Dactylic Diæresis, for although the individual steps that composed it observed the orthodox relation, that every step must be equal or double of its fellow, yet the entire foot does not observe this relation in the relation of its arsis to its thesis, for the arsis of the Pæon is — ∪, and its thesis is —, and so taking ∪ as = 1, the Arsis of the Pæon is related to its Thesis neither as 1 : 1 or 2 : 1, but as 3 : 2. They were constrained therefore to create a new Ratio for that class of feet of which the Pæon is a type, and to legitimise the ratio of 3 : 2 accordingly. And this new Ratio, which was the third and last principal Ratio of the feet, was called the λόγος ἡμίολιος, or the Ratio of one and a half.[1] And the following feet were pronounced to lie in the One and a Half Ratio, ἐν λόγῳ ἡμιολίῳ:

	Arsis.	Thesis.
The Pæon, or Cretic	— ∪ |	—
	Arsis.	Thesis.
The 1st Pæon	— |	∪ ∪ ∪
	Arsis.	Thesis.
The 2nd Pæon	∪ — |	∪ ∪
	Thesis.	Arsis.
The 3rd Pæon	∪ ∪ |	— ∪

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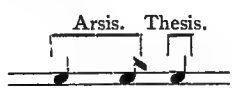
[1] τῶν δὲ ποδῶν τῶν καὶ συνεχῆ ῥυθμοποιΐαν δεχομένων τρία γένη ἐστὶ, τό τε δακτυλικὸν καὶ τὸ ἰαμβικὸν καὶ τὸ παιωνικόν. Δακτυλικὸν μὲν οὖν ἐστὶ τὸ ἐν ἴσῳ λόγῳ, ἰαμβικὸν δὲ τὸ ἐν διπλασίῳ, παιωνικὸν δὲ τὸ ἐν τῷ ἡμιολίῳ. Aristoxenus. p. 302. cf. Aristotle's Problems. XIX. 39.

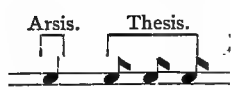
	Thesis.	Arsis.
The 4th Pæon	⏑ ⏑ ⏑ |	—
	Arsis.	Thesis.
The Resolved Pæon	⏑ ⏑ ⏑ |	⏑ ⏑
	Arsis.	Thesis.
The New Bacchius	⏑ — |	—
	Thesis.	Arsis.
The Prosodiac	— |	— ⏑

And it will be seen that these feet all observe the One and a Half Ratio, that is, either 3 : 2, or 2 : 3. For the ratio of the Great Pæon is 3 : 2, of the 1st Pæon, 2 : 3, of the 2nd Pæon, 3 : 2, the 3rd Pæon, 2 : 3, the 4th Pæon, 3 : 2, the Resolved Pæon, 3 : 2, the New Bacchius, for this old name was afterwards extended to this foot, 3 : 2, the Prosodiac, 2 : 3. And since the Pæon was the type of the rest, the general name of Pæonic Feet was given to them, because they all observed the same ratio which the Great Pæon did. And let us represent these Pæonic feet as Musical Bars, and we will call them Pæonic Bars, and the Pæonic Bars will be the following:—

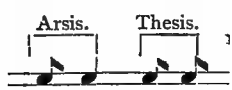
Great Pæonic or Cretic



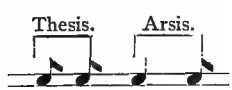
1st Pæonic



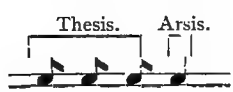
2nd Pæonic



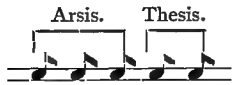
3rd Pæonic



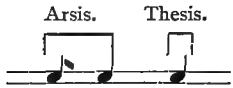
4th Pæonic



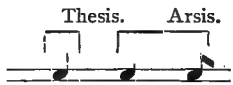
Resolved Pæonic



New Bacchiac



Prosodiac



And in this way were the Three Great Orders of Bars created in Greek Music, the Dactylic, the Iambic, and the Pæonic, which observed the relations respectively of 1 : 1, 2 : 1, 3 : 2.[1]

And now but one set of feet remain to be accounted for, and these are the Epitrites. And these will not admit any of the above diæreses, although the individual steps that composed them were studiously in keeping with the law of the steps. Yet the entire feet would not admit any of the 3 diæreses, so a separate class had to be created for them, which however always remained a subordinate class in Greek theory, nor was taken into account in general speaking. And the relation of the Arsis and Thesis in this class was said to stand ἐν λόγῳ ἐπιτρίτῳ, "in the ratio of 3 : 4," and the ratios of the 4 Epitrites were as follows:

1st Epitrite	Thesis. Arsis. ⏑ — | — —	3 : 4
2nd (Dorian) Epitrite	Thesis. Arsis. — ⏑ | — —	3 : 4
3rd Epitrite	Arsis. Thesis. — — | ⏑ —	4 : 3
4th Epitrite	Arsis. Thesis. — — | — ⏑	4 : 3

[1] τῶν δὲ τριῶν γενῶν οἱ πρῶοι πόδτες ἐν τοῖς ἑξῆς ἀριθμοῖς τεθήσονται, ὁ μὲν ἰαμβικὸς ἐν τοῖς τρισὶ πρῶτος, ὁ δὲ δακτυλικὸς ἐν τοῖς τέτρασι, ὁ δὲ παιωνικός ἐν τοῖς πέντε.

And there was a Resolved Epitrite admitting of either diæresis,

Thesis.	Arsis.	
◡ ◡ ◡	◡ ◡ ◡ ◡	3 : 4
Arsis.	**Thesis.**	
◡ ◡ ◡ ◡	◡ ◡ ◡	4 : 3

So then we have now 3 great Orders of Feet,

I.	The Dactylic	λόγος ἴσος	1 : 1
II.	The Iambic	λόγος διπλάσιος	1 : 2
III.	The Pæonic	λόγος ἡμιόλιος	2 : 3

with the subordinate order,

iv.	The Epitrite	λόγος ἐπίτριτος	3 : 4

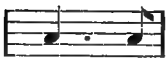
and this is the way the feet have been classified.

And now what are the times of these 4 orders? And it is plain that the Dactylic feet are all in $\frac{2}{4}$ time. But the Iambic feet, which include the Iambus, the Trochee, the Molossus, and the Bacchiuses, are some in $\frac{3}{8}$ time and some in $\frac{3}{4}$ time, for the Bacchiuses and the Molossus are in $\frac{3}{4}$ time. And the Pæonic feet are in **5** time. And the Epitrite feet are in **7** time.

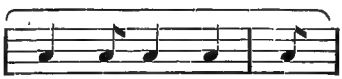
And now to which of the orders shall we refer those compound feet in $\frac{6}{8}$ time, which we spoke of some time ago, the Antispast, the Diiambus, and the Ditrochee, for these are often omitted from the books of the theorists, because, as we saw, they grew into feet from the Rhythmic Phrases of the singers, rather than started up beneath the pattering of the dance? And it is plain that we must treat them as the other feet have been treated, and ask what diæresis do they admit of, or what is the ratio of their arsis to their thesis. And the Aris and Thesis of the Antispast

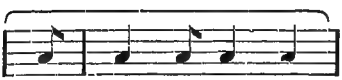
being $\overset{\text{Thesis.}}{\overline{\smile\ \text{—}}}$ $\overset{\text{Arsis.}}{\overline{\text{—}\ \smile}}$, and of the Ditrochee and Diiambus $\overset{\text{Arsis.}}{\overline{\text{—}\ \smile}}$: $\overset{\text{Thesis.}}{\overline{\text{—}\ \smile}}$ and $\overset{\text{Thesis.}}{\overline{\smile\ \text{—}}}$ $\overset{\text{Arsis.}}{\overline{\smile\ \text{—}}}$ respectively, it is plain that they are each of them in equal diæresis, and taking ⏑ as = 1, their Arsis is related to their thesis as 3 : 3, that is, as 1 : 1, ἐν λόγῳ ἴσῳ, and so we must refer them to the Dactyl order of feet. Which is indeed the way that Aristoxenus treats them. For he being a great master of Rhythm, and perhaps somewhat slighting Metre, and Rhythm is to Metre what Phrasing is to Barring, always treats these feet to the last as Phrases, although long before his time they had grown into actual bars. And he says that these Phrases of 2 Iambuses, or 2 Trochees, or an Iambus and a Trochee, which is the Antispast, belong to the Dactylic order of Phrases, because their Arsis is to their Thesis as 1 : 1. And he has made a beautiful extension of the system that we have here sketched, and applied it to Phrases, as we have here spoken of it in its application to bars, being indeed the master mind of Greek Music, who was the author and formulator of all this science. And he says that the legitimacy of Phrases must be determined in precisely the same way as the legitimacy of the Bar, that is, by the application of the λόγοι, but then he will only admit the three chief λόγοι, as valid in the Phrases, for he says that notes ἐν λόγῳ ἐπιτρίτῳ, 3 : 4, can only be treated as a metrical foot, and are of no account in the Science of Phrasing, since two Epitrites can never be knit together, but each must stand distinct, and Phrasing is a knitting together of bars.

And now then we are to see what bars may be knit together in Phrases, and why they may be so

And as the two notes  would be utterly inadmissible as a bar, because they are in the ratio of 3 : 1, which is none of the ratios, nor more would the two bars , that is, an Ionic a majore and a Pyrrhic bar, be ever admissible as a Phrase, because they also observe the same illegitimate ratio to eaeh other, for taking ∪ as 1, the Ionic stands to the Pyrrhic in the ratio of 6 : 2, that is, 3 : 1, which is the same forbidden ratio. What conjunction of 8 notes then are allowable as a Phrase, for with 8 notes our Phrases begin, for we have $\frac{2}{8}$ bars, $\frac{3}{8}$ bars, $\frac{4}{8}$ ($\frac{2}{4}$) bars, $\frac{5}{8}$ or **5** bars, $\frac{6}{8}$, and $\frac{7}{8}$ or **7** bars. But 8 notes necessarily imply a coupling of bars, and therefore with 8 notes begin the Phrases.

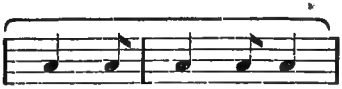
And first we must ask what diæreses 8 notes admit of. And 8 notes admit of the following diæreses :—

7 + 1 

1 + 7 

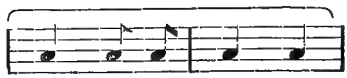
6 + 2

2 + 6

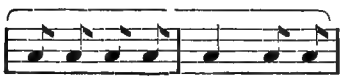
3 + 5 

5 + 3

4 + 4



But 7 : 1 and 1 : 7 are not ἔρρυθμοι, because they fall under neither of the 3 λόγοι. And 6 : 2, which is 3 : 1, is not ἔρρυθμος either, nor more its opposite, 2 : 6 (1 : 3). Nor is 3 : 5, nor 5 : 3 ἔρρυθμος. But 4 : 4 alone is ἔρρυθμος, for bar stands to bar ἐν λόγῳ ἴσῳ as 1 : 1. So two Dactylic bars are the only collocation of 8 notes that are admissible as a Phrase, and any of the Dactylic bars may be used to make the Phrase, as :—



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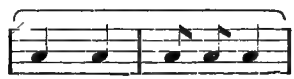

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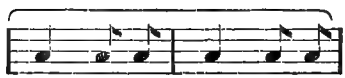
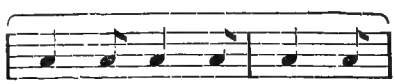


&c.

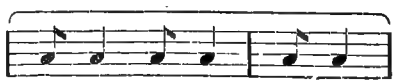
And what collocation of 9 notes are admissible as a Phrase? And 9 admits the following diæreses :—

8 + 1
7 + 2
6 + 3
5 + 4

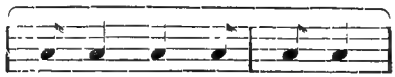
and of these only the 3rd is legitimate, for 6 : 3 is 2 : 1, that is, the λόγος διπλάσιος. So the only possible collocation of notes in a Phrase of 9 notes, is a bar of 6 notes followed by a bar of 3 notes, that is,



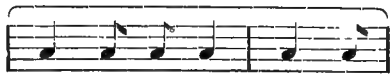
a Ditrochee followed by a Trochee,



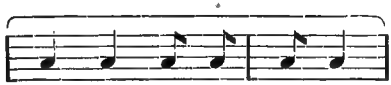
a Diiambus followed by an Iambus,



an Antispast followed by an Iambus or a Trochee, and of course an Iambus may follow a Ditrochee in like manner, or a Trochee, a Diiambus, although we have not marked it here :



a Bacchius followed by a Trochee or Iambus. And the other Bacchiuses followed by a Trochee or Iambus in like manner :—



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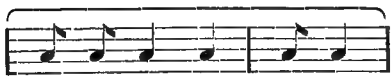
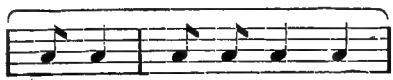
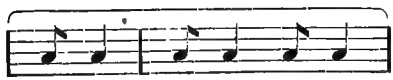


And of eourse in all these cases the short bar may equally well precede the longer, as





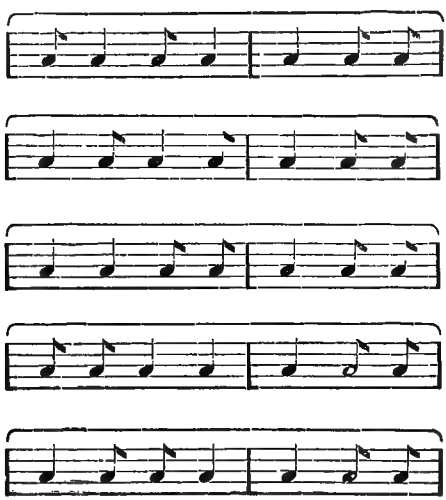
&c., in the ratio of 3 : 6, which is the λόγος διπλάσιος inverted, 1 : 2.

And these collocations exhaust the list of the possible 9 note Phrases.

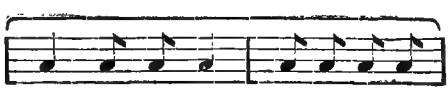
And what collocation of 10 notes are admissible as a Phrase? And 10 admits the following diæreses :—

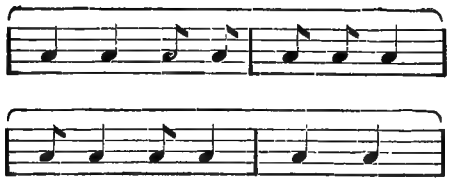
9 + 1
8 + 2
7 + 3
6 + 4
5 + 5

And of these only the last two are ἔρρυθμοι. And 6 : 4 is the λόγος ἡμίολιος, 3 : 2, and 5 : 5 is the λόγος ἴσος, 1 : 1. So the only possible collocation of notes in a Phrase of 10 notes is a bar of 6 notes followed by a bar of 4 notes, or a bar of 5 notes by a bar of 5 notes, that is, a Ditrochee or Diiambus, or one of the Baechiuses, followed by a Dactylic bar; or two Pæonic bars. And here are the possible 10 note Phrases :—



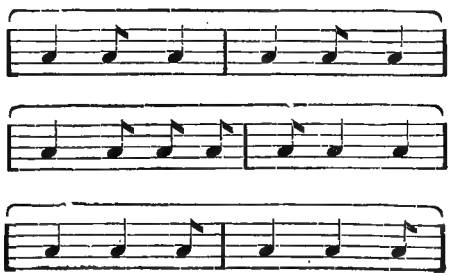
And any of the varieties of the Dactylic bars might stand in the 2nd place, although we have not thought it necessary to write them, as





&c., and of course the inversion of these with the shorter bar first, 4 : 6, which is 2 : 3, will also stand.

And the 2 Pæonic Bars, which are the other possible collocation in the 10 note Phrases, 5 : 5, ἐν λόγῳ ἴσῳ, may in the same way be any of the Pæons, or the New Bacchius, or the Prosodiac:—



2 Pæons

Pæon and New Bacchius

2 Prosodiacs

&c. And these are the possible collocations of notes in the 10 note Phrases.

And what collocation of 11 notes are admissible as a Phrase? And 11 admits the following diæreses:—

10 + 1
9 + 2
8 + 3
7 + 4
6 + 5

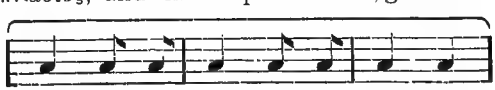
But none of these are in either of the three λόγοι, so that no collocation of 11 notes is admissible as a Phrase.

And what collocation of 12 notes is admissible as a Phrase? And 12 admits the following diæreses:—

11 + 1
10 + 2
9 + 3
8 + 4
7 + 5
6 + 6

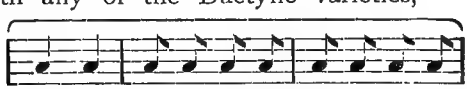
And of these none are admissible but 8 : 4, which is the λόγος διπλάσιος (2 : 1), and 6 : 6 which is the λόγος ἴσος 1 : 1. So that the only possible collocation of notes in a Phrase of 12 notes is 8 notes followed by 4 notes, or 6 notes by 6 notes. But now since there is no metrical bar of 8 notes, it is plain that our 8 notes will be composed of 2 bars, each of 4 notes each, and these 2 bars of 4 notes followed by one bar of 4 notes—we shall see we are now in the province of Triple Phrasing, for there are 3 bars in all. But 6 and 6 will still be Double Phrasing, but 8 and 4 are Triple Phrasing, and with these we are concerned first. And these Triple Phrases will be composed of three Dactylic bars, of which the first and second stand to the third in the relation of 8 : 4, or the first to the second and third in the relation of 4 : 8, as we prefer.

And here are the possible 12 note phrases in the λόγος διπλάσιος, and in Triple Phrasing:

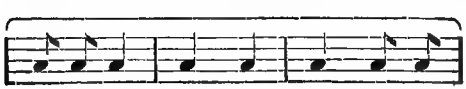


8 + 4

with any of the Dactylic varieties,



A Spondee and 2 Proceleusmatics

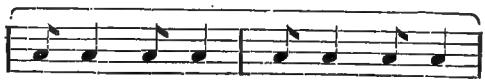


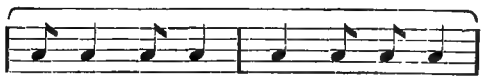
An Anapæst, a Spondee and, a Dactyl

A Proceleusmatic, a Spondee and an Anapæst

etc.

And here are the possible 12 note Phrases in the λόγος ἴσος, 6 : 6, and these, on the contrary, are Double phrases. And they consist of any 2 bars of $\frac{6}{8}$ time, or of $\frac{3}{4}$ time, or of $\frac{6}{8}$ and $\frac{3}{4}$ mixed, as 2 Diiambuses, a Diiambus and a Bacchius, 2 Bacchiuses, etc.,





etc., etc.

And these are the possible collocations of notes in the 12 note Phrases.

And what collocations of 13 notes are admissible as Phrases? And 13 admits of the following diæreses :—

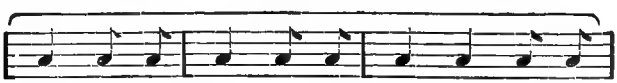
12 + 1
11 + 2
10 + 3
9 + 4
8 + 5
7 + 6

But none of these fall in the 3 λόγοι. So that no collocation of 13 notes is admissible as a Phrase.

And what collocations of 14 notes are admissible as Phrases? And 14 admits of the following diæreses :—

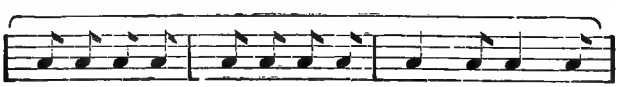
13 + 1
12 + 2
11 + 3
10 + 4
9 + 5
8 + 6
7 + 7

And of these only 8 + 6 is admissible as a Phrase, for we have heard that 2 Epitrites, which would be 7 + 7, could never be knit together, but each Epitrite must stand distinct. So 7 + 7 goes out, and 8 + 6 alone remains. And 8 : 6 is in the λόγος ἐπίτριτος, that is, in the ratio of 4 : 3. So that we must have 2 bars of 4 notes each to make an 8, followed by one bar of 6 notes; and this like the 12 note Phrase will be a Triple Phrase. And we may take any of the Dactylic bars, and any of the $\frac{6}{8}$ and $\frac{3}{4}$ bars to form it, as follows:—

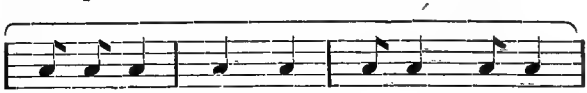


8 + 6

which is 2 Dactyls and a Bacchius. Or take 2 Proceleusmatics and a Ditrochee,



or an Anapæst, a Spondee, and a Diiambus,



or putting the $\frac{6}{8}$ bar first,

6 + 8

Any of these collocations and many others we may use of the same bars. And these are the possible collocations of notes in the 14 note Phrases.

And what collocations of 15 notes are admissible as Phrases? And 15 admits of the following diæreses:—

14 + 1
13 + 2
12 + 3
11 + 4
10 + 5
9 + 6
8 + 7

And none of these are admissible but only 10 + 5 and 9 + 6; and 10 : 5 is the λόγος διπλάσιος, 2 : 1 and 9 : 6, is the λόγος ἡμιόλιος, 3 : 2, and both of them are Triple Phrases. And it is plain that the first, 10 : 5, will consist of Pæonic Feet, and the 10 notes will be two Pæonic Bars, and they will be followed by one Pæonic Bar, which will give the 5 notes. And there willl be three bars in all. And we may use any of the Pæons we please to form our bars of, as:—

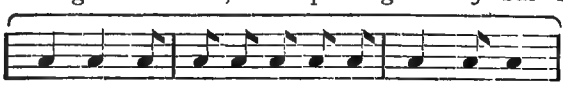
10 + 5

2 Cretic Pæons and the 2nd Pæon,

10 + 5

the 3rd Pæon and 2 Prosodiacs,

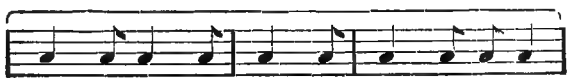
or inverting the ratios, and placing the 5 bar first,



5 + 10

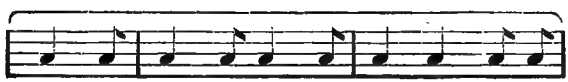
a Prosodiac, a Resolved Pæon, and the Great Pæon, &c., &c.

And next to take the second admissible ratio, 9 : 6 And it is plain that the feet that compose this will be the $\frac{6}{8}$ and $\frac{3}{4}$ feet, but also the $\frac{3}{8}$ feet will be used, and this will give us our triple Phrase. For 2 bars of $\frac{6}{8}$ or $\frac{3}{4}$ would only give us 12 notes, that is 3 notes too little, and 3 bars would give us 3 notes too much, so we must also use a bar of $\frac{3}{8}$, and then we shall have our 15 notes, and they will be 3 bars in all, that is, a Triple Phrase. And they may be arranged as we please, either,



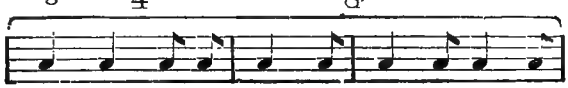
9 + 6

or



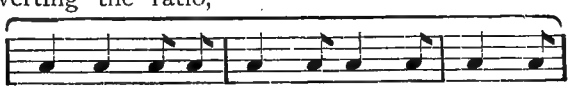
9 + 6

or putting the $\frac{3}{4}$ bar with the $\frac{3}{8}$,



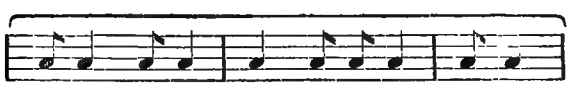
9 + 6

or inverting the ratio,



6 + 9

or



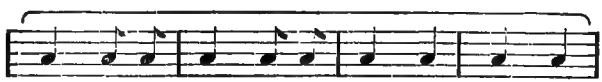
6 + 9

being composed of Diiambuses, Ditrochees, Bacchiuses. Iambuses, and Simple Trochees, in any position that we like to place them. And these are the possible collocations of notes in the 15 note Phrases.

And what are the possible collocations of notes in the 16 note Phrases? And 16 admits of the following diæreses :—

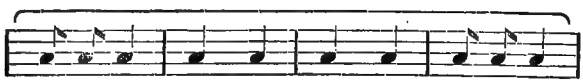
15 + 1
14 + 2
13 + 3
12 + 4
11 + 5
10 + 6
9 + 7
8 + 8

And none of these are possible ratios except the last, 8 : 8, which is the λόγος ἴσος, 1 : 1. So it is plain that the bars will be Dactylic bars, and each will be composed of 2 Dactylic bars of 4 notes each, so there will be 4 bars in all, and we have now come to Quadruple Phrases. And any of the Dactylic feet may be used, and 4 bars of them, either

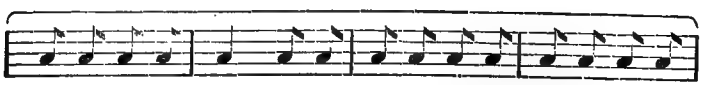


8 + 8

2 Dactyls and 2 Spondees, or



2 Anapæsts and 2 Spondees, or



Proceleusmatics and Dactyls.

And this was the limit to Dactylic Phrasing, nor were any Dactylic Feet allowed to be combined in greater quantities than 4 bars to the Phrase.[1] But the Iambic and the Pæonic Feet went higher, as we shall see. And perhaps there was a sobriety in the intonation of the Dactyl, compared with the lighter Iambs and Pæons, which may have led to the restriction. But this we cannot certainly say.

What next was the possible collocation of 17 notes to make a Phrase? And all the diæreses of 17 are inadmissible, as will be seen, 16 + 1, 15 + 2, 14 + 3, 13 + 4, 12 + 5, 11 + 6, 10 + 7.

And what collocations of 18 notes are admissible as a Phrase? And 18 admits of the following diæreses:—

17 + 1
16 + 2
15 + 3
14 + 4
13 + 5
12 + 6
11 + 7
10 + 8
9 + 9

And of these, 12 + 6 and 9 + 9 are the possible ones, and 12 : 6 is in the ratio 2 : 1, λόγος διπλάσιος, and 9 : 9 is in the λόγος ἴσος, 1 : 1. But 9 : 9 goes out, because with the cessation of the Dactylic Feet there also ceases the Dactylic Phrasing, and all equal phrasing, ἐν λόγῳ ἴσῳ, of whatever kind, was called Dactylic Phrasing, as we have seen, because the Dactyl

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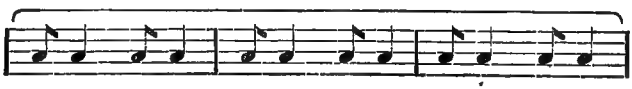
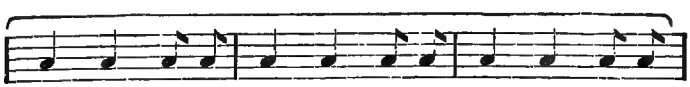
[1] Aristoxenus' Fragments. Paris ed. 11. ἄρχεται δὲ τὸ δακτυλικὸν ἀπὸ τετρασήμου ἀγωγῆς· αὔξεται δὲ μέχρι ἑκκαιδεκασήμου, ὥστε γίνεσθαι τον μέγιστον πόδα τοῦ ἐλαχίστου τετραπλάσιον.

was the *primum mobile* which originally created it, for the Phrase was but an extension of the Foot, and the Dactyl was an equal Foot. So that 9 : 9 goes out in consequence, and only 12 : 6 remains. And it is plain that 12 will be 2 bars of $\frac{6}{8}$ or $\frac{3}{4}$ time, and 6 will be 1 bar. And now let us mark this 18 note phrase, for in its Iambic form it was the great and glorious phrase of the Tragedians' Music, and is eternally in their mouths :—

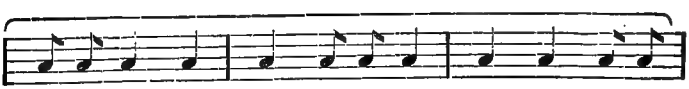


And we may admire how this noble phrase has been utterly lost in subsequent music, for we look in vain through all the compositions of modern times to discover one single phrase such as this, that is, a phrase of 3 bars in $\frac{6}{8}$ time.[1]

Now this is the simple form of the 18 note Phrase as the Tragedians used it, but it was also used with the $\frac{3}{4}$ feet, that is, the Bacchiuses, or with the $\frac{3}{4}$ and the $\frac{6}{8}$ mixed, e.g.

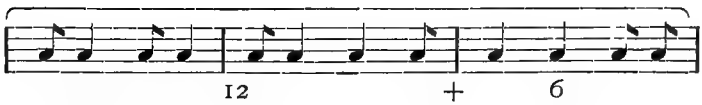


12 + 6



12 + 6

1 Westphal has discovered an approach to it in Beethoven's Adelaida, but this is the only instance he has been able to find and there the time is common.



a Diiamb, an Antispast, a Bacchius, &c., &c.

And with this ends the Iambic phrasing, for it was not allowed to go higher than 18 notes, just as the Dactylic was limited to 16.[1] And we may admire the symmetry of principle that is here apparent. For the Dactyl consisted of 4 notes, and the highest Dactylic Phrase was of 4 bars, being a Quadruple Phrase And the Iambus consisted of 3 notes, and the highest Iambic Phrase was of 3 bars, being a Triple Phrase. And now the Pæon, which consisted of 5 notes, we shall find that its highest phrase was of 5 bars, being a Quintuple phrase, for the Pæonic Phrases were extended much further than either the Dactylic or Iambic, being extended to 25 notes in a Phrase.[2] But we must first consider if any other Phrases come before it. And we have left off at phrases of 18 notes, and now 19 admits no possible diæreses. And 20 admits only the two following possible diæreses, 12 : 8 and 10 : 10. But 10 : 10 can no longer be taken into the question, for it is ἐν λόγῳ ἴσῳ, 1 : 1, and we are done with all Dactylic or equal Phrases, whether Pæons or whatever foot compose the bars. And 12 : 8 is indeed in the true Pæonic relation, for it is ἐν λόγῳ ἡμιολίῳ, 3 : 2, but then no Pæons, which are the only possible foot now, will make it, for they only move in fives. So this

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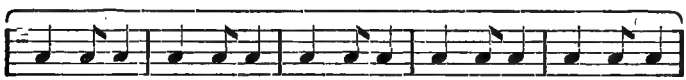
1 Aristoxenus, loc. cit. τὸ δὲ ἰαμβικὸν γένος ἄρχεται μὲν ἀπὸ τρισήμου ἀγωγῆς, ἄυξεται δὲ μέχρι ὀκτωκαιδεκασήμου, ὥστε γίνεσθαι τὸν μέγιστον πόδα τοῦ ἐλαχίστου ἑξαπλάσιον.

2 Aristoxenus. Fragments. 11.

likewise goes out. And 21, 22, 23, 24, have among them the possible diæreses, 11 + 11, 12 + 12, 16 + 8, &c., but these are all useless now, for the Dactyls and the Iambics have ceased. So that lastly we come to 25, which admits the Diæresis, 15 + 10 (λόγος ἡμιόλιος, 3 : 2), and the Phrase plainly is 5 Pæonic Bars,



15 + 10

And this is the longest of the Rhythmic Phrases. And without repeating the theoretical reason of this very long phrase, probably the great length was tolerable in a Phrase consisting of Pæons, which would have been intolerable in other feet, for the Pæon of all feet combines lightness with majesty, and speaks of delicate dancing and dainty treading.

And this long Pæonic Phrase differs from the rest in another point also, for it is a Quintuple Phrase, that is, it is composed of 5 bars, and since there were 5 notes in each bar, being 25 in all, it is known in Greek Theory as the ποὺς παιωνικὸς πεντεκαιεικοσάσημος, for a Phrase was called ποὺς, and the small notes by which the bars and phrases were measured were called, as we have seen, σημεῖα. In this way, then, do the Pæonic feet repeat the original pattern of the simple Pæon in their most extended phrase, which is 5 bars, as the Pæon itself was 5 notes, just as the Dactylic of 4 notes and the Iambic of 3 notes, attained their greatest phrase development in Phrases of 4 bars and of 3 bars respectively. And we may admire the symmetry that pervades all this.

Now this System that we have here sketched represents the Science of Phrasing in its highest state

of development, such, that is to say, as it attained in the compositions of Pindar and the Attic Tragedians. But meanwhile at the point where we stand in our history, it had not attained this acme of development. For we are past the times of Sappho and the Lesbians indeed, and stand on the threshold of a new era, but their phrasing, which was the last we considered, was eminently simple by comparison with this elaborate style, and the phrase then seldom exceeded two bars in length, being generally a Dactylic Phrase of two Dactylic bars (*ποὺς δακτυλικὸς ὀκτάσημος*), or that Dactylic phrase of two Iambic bars (*ποὺς δακτυλικός ἑξάσημος*), which subsequently developed into a *μέτρον*, or Bar, of itself; nor did the line, which was the clause of the Period, contain as a rule more than two Phrases, though sometimes it contained three; nor had those new feet, which have contributed so much to produce this variety of Rhythm, the Pæon, the Epitrite, etc., entered at all into the Musical Art. And how did these new feet enter into the Music, and the Period grow, and the Clauses grow, and this mighty magnitude of Rhythm start into being? Who were the ushers of the feet, that gave to Greek Music its inexhaustible variety? And they were the Choral Poets, who were not only masters of Music, but masters of the dance. For the art of the Choral Poets was not limited, like that of the Lesbians, to composing the melodies of songs, but they must arrange the steps of the dancers too, for their songs were written to be sung by choruses of boys or men, who all the time were dancing. What lore of Rhythm, then, must they have been familiar with, by comparison with the Lesbian singers, who sat in balconies and boudoirs, singing an idle strain to their lute!

But yet did not this radiance of Rhythm burst from the choruses all at once, but was of slow growth like other things. And the Choral Poets were chiefly Dorians, who of all Greeks were the slowest to innovate, and received new feet and new combinations of feet charily.

And we may well ask what brought about this change in the exposition of Greece's best music, and its assignation to choruses instead of as before to solo singers. And while the tendency of the time to magnitude and composition will help us to understand it, there is another reason yet behind, which will make it clearer still. For the sceptre of culture had now passed from the Greeks of Asia to the Greeks of Sicily and Magna Græcia, who had not lived so long in their foreign home without being affected by that spirit of organisation and combination, which is the deep-seated characteristic of the Italian mind.[1] These were the days of Agrigentum's glories, of the wealth of Sybaris and Crotona, of golden statues sent from Syracuse to Delphi; and the Dorian character, which ever had much in common with the Italian, had now indeed amalgamated with it. Choruses were the order of the day, and here sprung that noble line of Choral Poets—Ibycus, Stesichorus, Bacchylides, Simonides, and many more—who were all Sicilian or Italian Dorians,[2] or else were gathered here from other parts of Greece because of their excellence in the Choral Style.

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1 I think Michelet was the first man who noticed this fact, in his Discorsi sopra il Vico.

2 The bulk of the choral poets must have been Dorians, as is proved by the exclusive use of the Dorian dialect in the choruses, but it is odd that of these 4 coryphées here enumerated, only two can be reckoned as Dorians, Stesichorus, a pure Dorian, Ibycus, a Messeno-Dorian of Rhegium, but Bacchylides and Simonides were both Ionians.

And now we may well ask, what would be the effect on a song by its mere association with a Dancing Chorus? And I am not speaking of the possible varieties which the steps would introduce into its rhythm, but rather of its Periodic Structure. For when last we left the Song in Lesbos, we found that it was written in Musical Periods, each independent and separate from the other, though in every respect exactly similar in the texture of their feet, and likewise in the phrases and clauses that made them up. The Musical Period is what we call, in the language of poetry, a Stanza, and we have studied various examples of the Stanza in the writings of Sappho and Alcæus. Now let us imagine one of the Songs of Sappho fitted to the dance, and the dancers taught to tread in the measure of the song. And what will be the effect on this song? And the Cretan youths and maidens in Homer's time danced in a ring, tripping lightly round and round, as a potter makes his wheel spin round. And first they danced round from Right to Left, and then they danced round from Left to Right. And this was the figure of the dance. And this was the dance that Theseus brought to Athens, and spread as the common form of dance throughout the whole of Greece. And these dancers are now singing one of the Lesbian's songs. And with what effect? That the stanzas will henceforth go in twos, and the Musical Period, which was commensurate with the stanza, will be precisely doubled in length. For they will sing a stanza as they dance from Right to Left (the στροφή), and they will sing another stanza as they dance from Left to Right (the ἀντιστροφή), and there the figure of the dance ends. And when they begin again, they will sing one stanza again in the στροφή, and another stanza again in

the ἀντιστροφὴ—and then again a pause. And so they will go on. And henceforth the Stanzas will go eternally in twos, and the Musical Period has been precisely doubled in length. So that if we note our song, as we hear it in the dances, we must remove our Period mark, "—", from the end of every stanza and put it only at the end of every second stanza, which is accordingly done by all the theorists,[1] and the Period Mark appears only at the end of the Antistrophe; for Stanzas now lost their name, when they were associated with tha dance, and were called by the names of the dance's movements instead, and the first stanza was called the Strophe, and the second the Antistrophe, and henceforth they went in pairs.

Yet since the Antistrophe was merely a repetition of the Strophe, we shall prefer to use the terminology, Period and Repeated Period, or even 1st and 2nd Period, rather than to describe them as one entire Period, which the strict estimation of theory would require us to do. And there is another reason which will make this terminology preferable, for though eternally together, they were yet separate and distinct, and each was rounded off by its cadence, as it is plain they must have been, for if the Antistrophe was a note for note repetition of the Strophe, then the cadence that came at its end and rounded off the complete Dual Period, must still have first appeared at the end of the Strophe, for the Antistrophe exactly repeated the Strophe, and so the Single Period was as rounded off and complete as the Dual Period; and this is why it seems we had better speak of a 1st and 2nd Period, or a Period and a Repeated Period, as we have said.

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1 Hephæstion De Poemate. Cap. 5. περὶ σημείων. The Period was marked by the Greeks, thus, "—."

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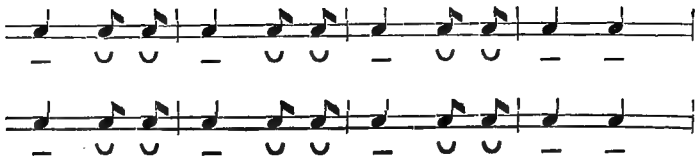


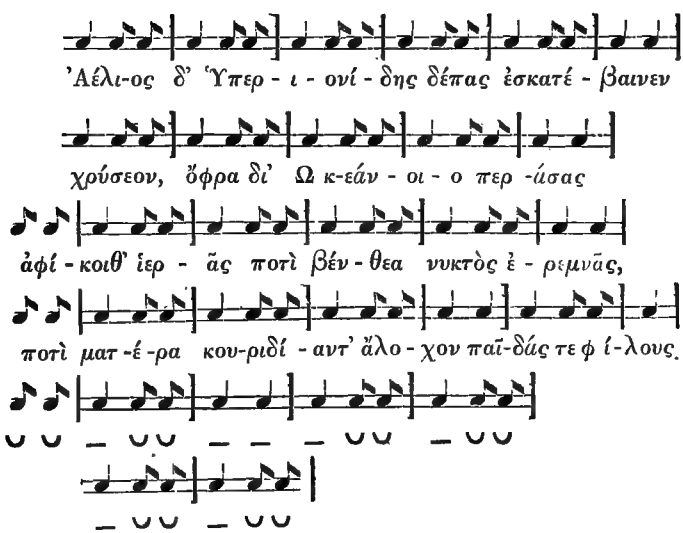
And here let us admire the glory of the Rhythm, and its chastity.

Or sometimes the Hexameter nearer its original form, with perhaps the extra syllable of the popular songs, or two of these extra syllables, at the beginning, to vary it a little, and a catalectic syllable at the end, now and then, for the same purpose, as in that chorus of Stesichorus :—

"The sun has sunk into his golden cup,
To go his voyage over the Ocean,
To come to the depths of gloomy night,
To his mother, his wife, and his children."

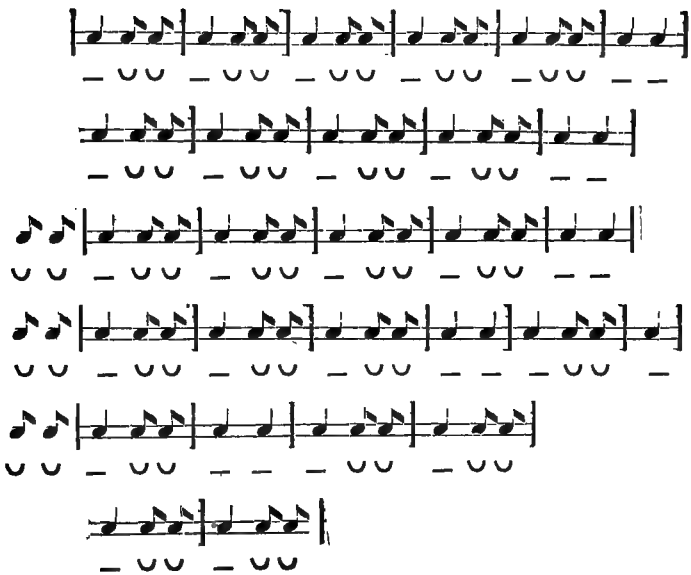
&c.

STROPHE.[1]



1 Fragment 8. in Bergk.

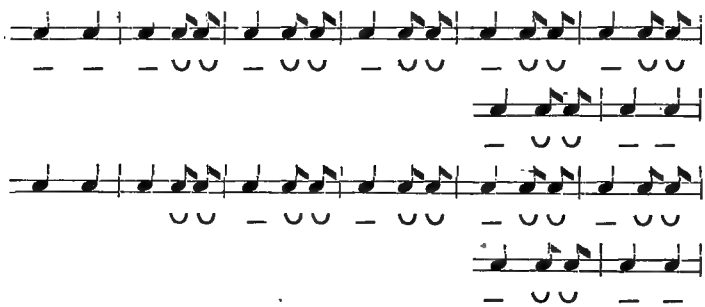
ANTISTROPHE.



For, as will be seen, there is the utmost freedom allowed in the treatment of the materials, and the lines, which are the clauses of our period, may run to what lengths they please; and the Period itself has passed from being a succinct, terse, conventional form, which many men use again and again to pour their thought in, to being an ever-shifting shape, which takes new form each time from the fancy of the poet. So he breaks up his lines to give variety, or compounds them and modifies them as he pleases, having no prescription to dictate conventional forms, nor any limit to the length of his period but the length which he wants the dancers to traverse, before they turn and repeat the figure. And now these lines, whatever the breaks and inequalities in their length, we must yet read straight on, without any rests or pauses between. For let alone that the Greeks regarded rests with

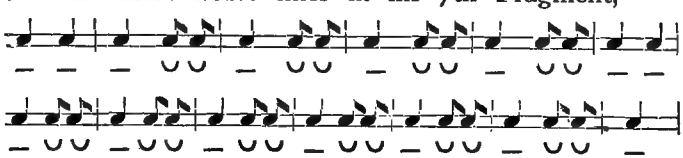
much aversion, saying that they were ἀφελέστεροι "uncouth things," μικροπρεπεῖς, "mean and paltry devices,[1]" and that the best poets always discarded them as far as possible; in the Choral Style of all others must we be rid of them, so as not to permit the slightest break in the continuity of the song, which like a gauze veil wrapped the dance.

And here are some mighty lines of Stesichorus, for he was ὑπερθυμέστατος ἀνδρῶν "the doughtiest of the poets,"



and they are gigantic Hexameters.

Or take those noble lines in his 7th Fragment,



And he was the most Epic of the Lyrikers. And he trained and drilled great choruses, marshalling them like armies in files of 8. And he is the typical Dorian among Dorians, and his measures are all recastings of the old Hexameter.

But what shall we say of the passion of Ibycus, whose themes are eternally beautiful boys, for he was not content with the Dactyl and Spondee, but added

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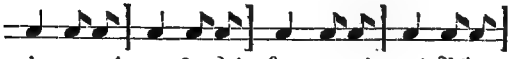
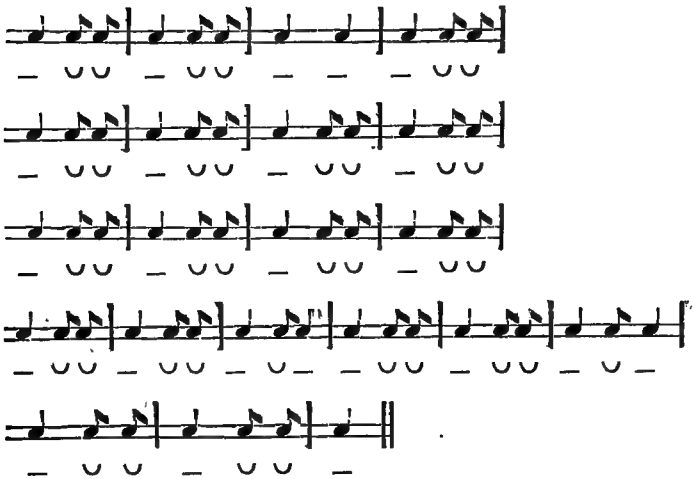
1 Aristides. p. 97.
2 Fragment 1. in Bergk.

the light, majestic Pæon, and thus he sweeps us along:—

STROPHE.

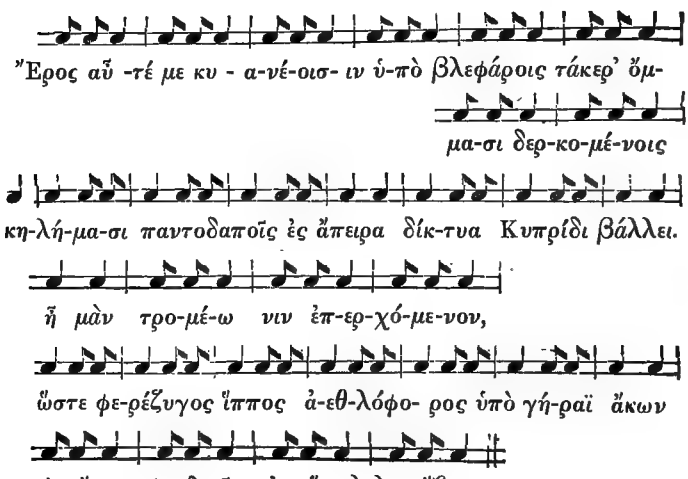


ANTISTROPHE.



Or let us hear with what passion he uses his Anapæsts, charging them here and there with Dactyls,

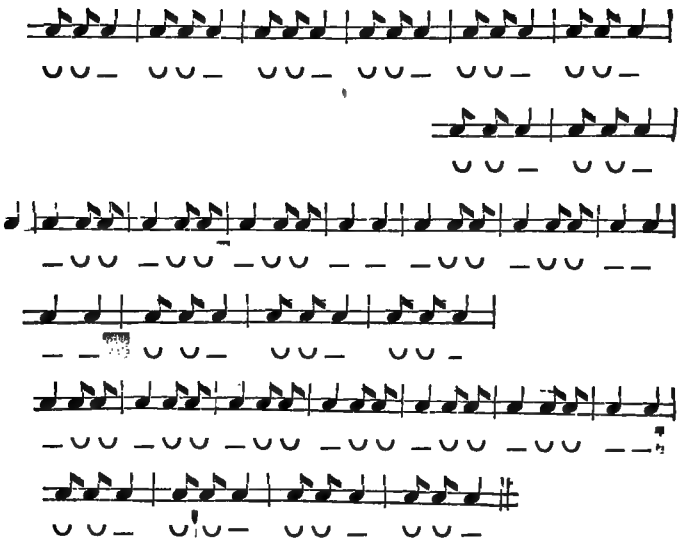
STROPHE.[1]



1 Frag. 2 in Bergk.

2 For the quantity, see infra. p. —.

ANTISTROPHE.



And the Dorian Epitrite even Stesichorus has used, but Ibycus still more, combining it with the Pæon, as in, that line, τούς τε λευκίππους κόρους. And other feet he uses, as the Choriamb, or old Bacchius, the Iambic feet, &c., for he was the most travelled of these Dorian choral poets, and had heard Anacreon sing at the court of Polycrates, and from his being reputed the first to introduce the Sambuca, or small Egyptian harp into Greek Music, we may well credit him with a more liberal musical culture than many of the others had. And little by little, as we may suppose, all the feet came creeping in, and began to be freely used by composers, to enhance the variety of their measures. And now in the disposal of the feet there got to be acknowledged three great Styles of treatment, or Three Rhythms, as they were called, with one subordinate one, which was a mixture of two of the

principal ones. And there was the Dorian Rhythm, which was founded on Dactyls and Spondees, with free admission to the Dorian Epitrite. And this was the greatest of them all, and the Master Rhythm. And there was the Æolian Rhythm, which, as we may conjecture from our previous acquaintance with Æolian Music, was built of Trochees, Iambuses, Diiambuses, Antispasts, with an admixture of the light Cyclic Dactyls, and Pæons, being in $\frac{3}{8}$ and $\frac{6}{8}$ time, and also, for the Pæons, in 5 time. And thirdly, there was the Lydian Rhythm, which was the softest of the Rhythms, and of which the preponderant time was $\frac{3}{4}$, and its feet chiefly the Bacchiuses, that is the Choriamb, and the two Ionic feet, the Ionic a majore and the Ionic a minore.[1] The fourth, or subordinate Rhythm, which was called the Locrian, was a mixture of the Æolian and the Dorian, the Dorian Dactyl taking the essentially Locrian form of the Anapæst, and being mixed with the Æolian Trochees and the Pæons.[2] These were the four ground styles, but they merely prescribed generally the feet that were to be used, and the arrangement of the feet was left entirely to the judgment of the composer; and indeed even the prescription of the feet he need not very strictly keep—but might introduce Dactyls into the Æolian, and Trochees into the Lydian, &c., when he thought fit to do so, but then, what he was expected always to observe was the *Ethos*, or Spirit of the Style,[3] and this a great genius may sometimes more truly express by violation,

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1 Böckh. De metris Pindari. p. 293-295. And see the specimens as they are noted in Donaldson's Pindar.

2 See the specimens of Locrian Rhythm in Donaldson's Pindar.

3 Böckh loc. cit. 'In Doriis animo tranquillo et sedato esse poetam jubebat vel invitum, in Æoliis &c.'

than a little one by keeping to rule. But the Dorian Style was the strictest of all, and was chary of admitting Triple time into its rhythm, though it did not disallow occasionally an infusion of the Pæonic.

And now having stated the case broadly, let us admire the multitudinousness that is behind it. For if Science had taught men that all the Dactylic feet, for instance, were theoretically interchangeable, and all the Iambic feet, as for instance, the Iambus, ⏑ –, the Trochee, – ⏑, and the Tribrach or ⏑ ⏑ ⏑, which all observe the same measure, the practice of the dance had long inured the ear to such pleasant substitution, and the Principle of the Resolution and Compression of Feet, as it was called, put a new instrument in the hands of musicians, for enriching their simple materials with inexhaustible variety. For as the Iambus, ⏑ –, might be resolved to ⏑ ⏑ ⏑, and the Dactyl, – ⏑ ⏑, to ⏑ ⏑ ⏑ ⏑, so might all feet be treated, longs resolved into shorts, or shorts compressed to longs, and new feet proceed in the doing so, which never appear in the handbooks. For first there was the original form of the foot, or *ποὺς κύριος*, as it was called, and suppose we take the Bacchiuses as our example, the Great Ionic, – – ⏑ ⏑, was said to be the *ποὺς κύριος* of this group. Then there was the *ποὺς συναιρεθεὶς*, or the Compressed form of it, which gives us the Molossus, – – –. And then the Resolved form, *ποὺς διαλυθεὶς*, ⏑ ⏑ ⏑ ⏑ ⏑ ⏑. And then a combination of these two, *ποὺς συναιρεθεὶς καὶ διαλυθεὶς*, that is to say, partly resolved and partly compressed, and first with the resolution in the first place and the compression in the last, ⏑ ⏑ ⏑ ⏑ –, and secondly with the resolution in the last place and the compression in the first, – ⏑ ⏑ ⏑ ⏑. And so we have got three new feet in the process, which constantly appear in Practical Music, but have no name

in the handbooks.[1] And let us take the Epitrites in the same manner. And our *ποὺς κύριος* will be the Dorian Epitrite, — ∪ — —. And this must also stand for our *ποὺς συναιρεθεὶς*, since the Epitrite cannot compress all through. And the *ποὺς διαλυθεὶς* will be ∪ ∪ ∪ ∪ ∪ ∪ ∪. And now the *ποὺς συναιρεθεὶς καὶ διαλυθεὶς* will give us many forms, for 1st with the Compression in the 1st place and the Resolution in the last, — ∪ — ∪ ∪, and 2nd with the Resolution both in the middle and the last, — ∪ ∪ ∪ ∪ ∪, and 3rd with the Resolution in the middle, — ∪ ∪ ∪ —. And the inverse of this will give us 3 other forms, ∪ ∪ ∪ — —, ∪ ∪ ∪ ∪ ∪ —, and ∪ ∪ ∪ — ∪ ∪. So that out of the Epitrite alone we have evolved 7 other forms by Compression and Resolution, all in use in practical music, but unnamed in the handbooks. And if we add to these the three other forms of unresolved Epitrite, that is, the 1st Epitrite, the 3rd and 4th Epitrites, we have altogether 11 forms of Epitrite possible, and all at the option of the composer.[2] And now there was another and yet more potent instrument in the hands of the composer, for procuring an untold variety in his rhythms, and a variety too of the nicest and most delicate kind. And that was in the Approximation of Rhythms by the use of the Superfluous Accent. This Superfluous Accent, or *ἀλογία*, we have seen used with great effect by Archilochus, and have seen that by its means he

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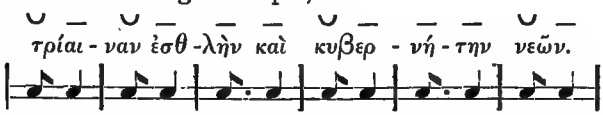
1 Westphal's Metrik. II. 359. Westphal also gives ∪ ∪ — ∪ ∪, as a *ποὺς διαλυθείς*. He gives — ∪ ∪ ∪ ∪ with the *διαλυθέντες*. Cf. Barham's Prolegomena to Hephæstian. p. 349.

1 Compare the compression and resolution of the Pæonic Feet in the same way in Westphal's Metrik, II. 372.

approximated some of his Iambuses to Spondees, and it was in the 1st, 3rd, and 5th places of his line that he used it, and it increased a naturally short note by half its length, ♪♪, which we expressed by a dot, thus, ♪., whereby an Iambus seemed so like a Spondee, that a long syllable might be taken to its first note, as in the following example,



where the long syllables, λην and την, in the 3rd and 5th feet respectively, are taken to the short notes, ♪, of the Iambus, because each of these notes bears a Superfluous Accent. And now this Approximation of Feet became a common thing, and the utmost delicacy and refinement was introduced into Rhythm by its means. For these ἀλογιαed Iambuses are like Spondees, and yet not Spondees, but just a remove from them. And now, as we said, ἀλογιαs began to be freely used.[1] And it wanted the nicest feeling for time to use them

1 The ἀλογία has been noticed before in these pages, but seems to deserve a little more detail here, because we then only noticed it in connection with a ♩ ♪| bar (λόγος διπλάσιος). The following is Westphal's exposition of the remarks of Aristoxenus: "Durch einen λόγος wird ein Tact bestimmt, wenn jedes Semeion ein Multiplum des ganzen χρόνος πρῶτος ist, oder in einer ganzen auf die Einheit des χρόνος πρῶτος bezogenen Zahl ausgedrückt werden kann. Durch eine ἀλογία wird ein Tact bestimmt, wenn nur das eine aber nicht das andere seiner Semeia in einer ganzen auf die Einheit des χρόνος πρῶτος bezogenen Zahl auszudrücken ist. (Antike Rhythmik. p. 77.)

To those who admire how the ἀλογία of the λόγος διπλάσιος is counted an ἀλογία, and yet the ἐπίτριτος ἑπτάσημος, whose relation is 4 : 3, and is therefore precisely the same, is still reckoned a λόγος, the word, "ganzen," in the above extract will furnish a clue for explanation, since es ergiebt sich dass es nicht auf den Werth der Zahlenverhältnissen als Quotienten betrachtet ankommt, sondern darauf ob die Zahlen ganze oder gebrochene sind d.h. ob sich die Semeia des Tactes oder die der διαίρεσις ποδικὴ entsprechenden 2 Abschnitte desselben durch ganze nach der Maass-

well, as it wanted the nicest ear to appreciate them. And Dactyls could be approximated to Pæons, — ∪ ∪·, and Pæons to Molossuses, — ∪·—, and Bacchiuses to Epitrites, — — ∪ ∪· &c., in each of these cases a long syllable falling on the *ἀλογία*ed note, yet without being dwelt on the full time, so as to change the foot to that it offered at. And some of these *ἀλογία*s we have particularly described to us, and it is the *ἀλογία*ed Tribrach that is minutely described, and there are two forms of this *ἀλογία*ed Tribrach, 1st, with the *ἀλογία* on the 1st syllable, ♪. ♪ ♪ / ∪ . ∪ ∪ / *μη - τέρος* and 2nd, with the *ἀλογία* on the last syllable, ♪ ♪ ♪. / ∪ ∪ ∪ . / *πεδί-οις* —each of these with a long syllable in them, indeed, and yet a Tribrach. And we should say that in the 1st case the Tribrach had been approximated to a Dactyl, and in the 2nd case that it was approximated to an Anapæst. But the Greeks, whose ear must therefore have been marvellously fine, felt it in another way. For with all that the Tribrach was sung to a Dactyl word, they never lost the sense of the Tribrach Arsis and Thesis on the way; and since the Tribrach has the arsis and

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einheit der *χρόνος πρῶτος* benannte Zahlen ausdrücken lassen oder nur durch gebrochene Zahlen. Ib. p. 78.

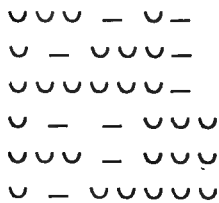
Here then are the *ἀλόγιαι* of the simple bars, in arithmetical computation:—

λόγος διπλάσιος	2 : 1	
	2 : $1\frac{1}{2}$	*ἀλογία*
λόγος ἴσος	2 : 2	
	2 : $2\frac{1}{2}$	*ἀλογία*
λόγος ἡμιόλιος	2 : 3	
	2 : $3\frac{1}{2}$	*ἀλογία*

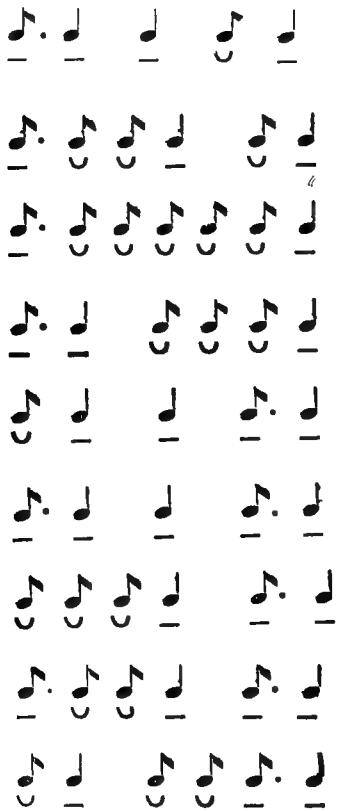
thesis of the Iambic feet ($\overset{2:1}{\smile\smile\smile}$ or $\overset{1:2}{\smile\smile\smile}$), they felt that it had been approximated rather to the Trochee, — ∪, and when the last note had the *ἀλογία*, ∪ ∪ ∪ ., that it had been approximated to the Iambus, and so they called *ἀλογια*ed Tribrachs, Trochæoids and Iamboids accordingly.[1] And possibly that approximation of Dactyls to Pæons, and Pæons to Molossuses, &c., would have struck them in a different way to what it does us, and would have deserved another name accordingly, which our coarser ears will scarcely enable us to select. And now let us admire what perpetual vicissitudes of rhythm this crossing of the feet, what flushings and glancings of rhythm these offers at feet and coy substitutions of longs for shorts would work upon the metre! What miniature painting within our big frames does it not point to! And what inexhaustible variety does this and that other device, the Compression and Resolution of the feet, secure to the very simplest materials! For to take one foot alone, the Dochmius, and we will take this, because it has had the benefit of most admirable study by a very great scholar, the Dochmius alone, by benefit of these two principles, admits of at least 32 varieties. For the Dochmius, which is a compound foot, and for which, it may be remarked, owing to its not subscribing to the usual diæreses, a special phrasing was created, the *λόγος ὀκτάσημος*, as in the case of the Epitrite—in its simple form (*ποὺς κύριος*) is ♪ ♩ ♩ ♪ ♩. And by resolution (*διαλυθεὶς*) this

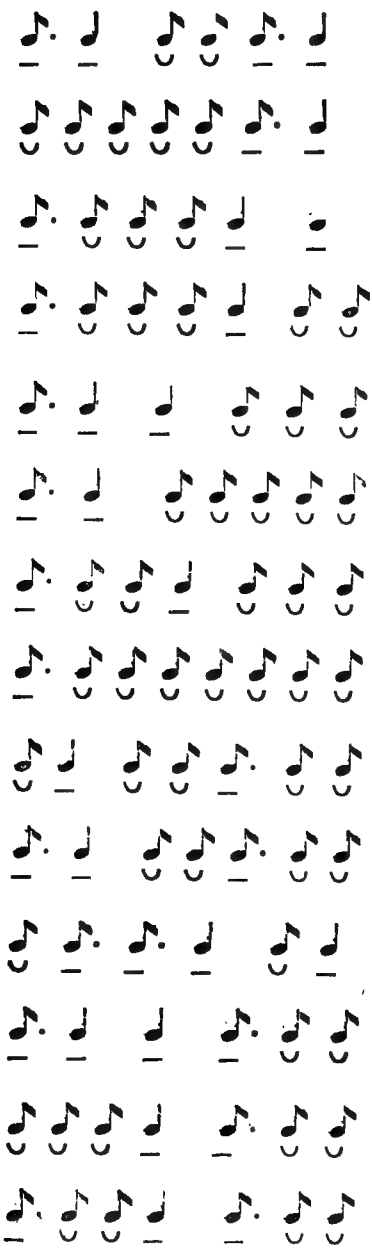
[1] *εἰσὶ δὲ καὶ ἄλογοι χορεῖοι δύο [ὁ μὲν] ἰαμβοειδὴς ὃς συνέστηκεν ἐκ μακρᾶς ἄρσεως καὶ δύο [βραχειῶν?] θέσεων, ὁ δὲ τροχ[αι]οειδὴς ἐκ δύο [βραχειῶν] θέσεων καὶ μακρᾶς ἄρσεως κατ' αντιστροφὴν τοῦ προτέρου.* Aristides, p. 59.

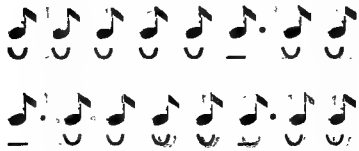
becomes . And by resolution and compression (διαλυθεὶς καὶ συναιρεθεὶς) in its various parts :—



And by ἀλογία as follows :—







[1]

And all these are found. What a column, then, should we make, if we were to write the possible variations on every foot, as we have done in the case of the Dochmius! But let us imagine all those other feet, the 5 Pæons, the Epitrites, the Bacchiuses, &c., &c., treated in the same way, and marvel at the mightiness of the Rhythm. For all these feet in their countless forms were now in free use in the choruses, and the Dorian, Lydian, and Æolian Rhythms were enriched to a wonderful exuberance, and the feet and the rhythms were clustering, like an orchard of interlacing boughs, to await the coming of Pindar. And a swarm of bees settled on his lips while he lay in the cradle, and it was predicted of him that he would be a great poet.

And Pindar was the son of a Theban flute-player, and his ancestors had been flute-players at Thebes for many generations.[2] And the flute had always been the favourite instrument at Thebes, and every Theban boy was taught to play it, as a systematic part of his education.[3] And even the greatest Theban statesmen and warriors would boast how well they could play the flute in their childhood, as Epaminondas, for instance, who was a most skilful player on the flute, and was a pupil of the great Theban flute-player, Orthagoras.[4] And the Lake Copais, which was near Thebes, was said to produce almost as fine reeds

1 Seidler. De Versibus Dochmiacis.
2 See Creuzer's Symbolik, III. 107-8.
3 Athenæus. 184.
4 Athenæus. Ib.

for making flutes of as the Flute Pond in Phrygia.[1] And in this way Thebes had attained in early times a great reputation, as the home of the Flute in Northern Greece.[2] Now Pindar, whose father was a flute-player by profession, received a more careful instruction in the art of flute-playing than most Theban boys would do. And when his father had taught him all he could, and found that the boy began to rival him in skill, he placed him under Scopelinus, who was a most celebrated Theban flute-player, to finish his education under him.[3] Now the style of the Theban flute-playing was the Auletic style, that is to say, it was not the natural Grecian style, which was Aulœdic, but the foreign style of solo flute-playing. And this style had been established in Thebes even earlier, some say, than the times of Olympus, for it was reported to have come in with those Phœnician settlers, who had made Thebes their principal settlement in Greece, so that we may almost say that the Auletic style was indigenous to Thebes. This then was the style which Pindar learnt under Scopelinus. But it happened at this time that the greatest musician in Southern Greece came to live at Thebes, whose name was Lasus of Hermione in Argolis,[4] and Pindar was now placed under him for instruction. And Lasus, coming from the thick of the national Greek school of Flute-playing, which flourished in Argolis and Arcadia, having been founded by Ardalos of Trœzen, and carried on by the Arcadian Clonas, naturally practised the Aulœdic style of flute-playing, and this was the style

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1 Strabo. IX.
2 Dion Chrysostom. Orat. VII.
3 Σκοπελῖνον αὐλητὴν. He was Pindar's uncle.
4 Clemens Alexandrinus, Stromateis. I.

that the young Pindar now learnt from him. But Lasus also taught him something which was much more important than even Aulœdic flute-playing, and that was Lyre-playing,[1] which was much neglected in Thebes, and which Pindar would scarcely have learnt, at least to any high perfection, had it not been for the fortunate arrival and settlement of Lasus in his native town. And Lasus soon passed him on from flute-playing to study the Lyre alone, deeming that the more important of the two, especially in the way he taught it. For the style of Lasus was unique at the time, though afterwards it gained a very numerous following in Greece. And his speciality lay in this, that he had introduced the graceful runs and ornamental passages, which till then had been limited to flute-playing, and performed them on the lyre instead; in this way effecting a union of the two styles, which before had not been thought of.[2] For the lyre had always retained its grave and sober style, and the gay sporting with tones the flute alone might practise. But now the Lyre attained a lightness and a gaiety in the hands of Lasus, which some indeed called meretricious, but which nevertheless we must accept as the natural result of the times.

But besides being celebrated as a famous practical musician, Lasus had a still greater and more lasting renown as the profoundest master of the Science of Music that Greece had yet seen, being indeed the Albrechtsberger or Porpora of Greece, and the first who summed up the results of art and digested them into a Scientific Treatise.[3] And doubtless many of the technical terms that we have had occasion to use in

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1 παρ' ᾧ τὴν λυρικὴν ἐπαιδεύθη. In the Aldine life.
2 As may be easily deduced from Plutarch. De Mus. 29.
3 Suidas.

discussing the feet and the phrases, owe their origin to him, though we first find them in the writings of Aristoxenus. Under him therefore would Pindar be initiated into the mysteries of Phrasing and Barring, and the doctrine of the Compression and Resolution of feet, which we have lately considered. And into the Metathesis, or Permutation of Feet, by which the Antispast might suffer Permutation with the Diiambus, as; ⏑ – – ⏑ / ⏑ – ⏑ –, and the Choriamb Bacchius with the Diiambus, likewise, as; – ⏑ ⏑ – / ⏑ – ⏑ –, and the Greater Ionic Bacchius with the Ditrochee – – ⏑ ⏑ / – ⏑ – ⏑,[1] and so in the last two instances $\frac{3}{4}$ time might pass into $\frac{6}{8}$, without presuming a change of measure, which was an easy deduction from the doctrine of the Epiploce of feet, agreeably to which it was demonstrated that the $\frac{6}{8}$ Antispast was convertible with the $\frac{3}{4}$ Bacchiuses, by the use of passages; since taking a line of greater Ionics,

– – ⏑ ⏑ – – ⏑ ⏑ – – ⏑ ⏑ – – ⏑ ⏑
ἀφαιρῶ τὴν πρώτην συλλαβὴν

– ⏑ ⏑ – – ⏑ ⏑ – – ⏑ ⏑ – – ⏑ ⏑ –
ἀφαιρῶ τὴν δευτέραν

⏑ ⏑ – – ⏑ ⏑ – – ⏑ ⏑ – – ⏑ ⏑ – –
ἀφαιρῶ τὴν τρίτην.

⏑ – – ⏑ ⏑ – – ⏑ ⏑ – – ⏑ ⏑ – – ⏑[2]

and thus by a removal of a syllable, time after time, from the beginning to the end, it was demonstrated that the $\frac{6}{8}$ Antispast must be allowed convertible with the $\frac{3}{4}$ Bacchiuses—since it contains their exact

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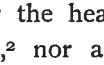
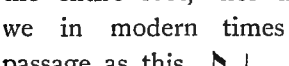
1 Böckh, De Metris Pindari, p. 90.
2 Scholiast on Hephæstion.

equivalent of syllables. And therefore the Ditrochees and Diiambuses were admitted as convertible in like manner.[1] And the system of Lasus would comprise the doctrine of barring, and how, whether the Arsis or the Thesis opened a foot, the light accent or the heavy, the bar must always include the entire foot,[2] nor any half barring admissible, as we in modern times use, who would bar such a passage as this,  , in the following way,  , but the Greek barring was different, and that short note, instead of being out of the bar, stood as the first note in it, being called the χρόνος καθηγούμενος, or "opening note," while the second note was called the χρόνος ἑπόμενος, or "following note,"[3] as thus: χρ. καθ. χρ. ἑπ. and this without any distinction whether they were long or short, as, if a Trochee were to be barred, the ♩ would this time be called the χρόνος καθηγούμενος and the ♪ the χρόνος ἑπόμενος: χρ. καθ. χρ. ἑπ and Iambics and Trochees alike included in complete bars,

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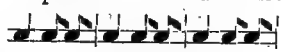
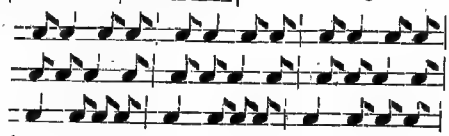
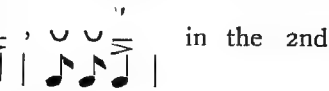
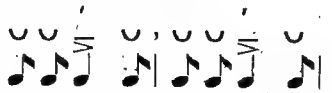
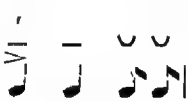
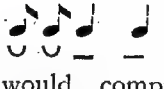
1 The best Epiploce was of the 2 Ionics and the Choriambic. The Antispast was not so good, and is principally supported by the Metricians. All the feet might be treated by Epiploce. Some say (Westphal. Metrik. II. 372) that the Pæonic feet did not admit Epiploce. It is more usual to allow it. See Barham's Prolegomena to Hephæstion.

2 This fact, which we have alluded to before, may well be seen from the locus classicus in Aristides, though countless testimony is forthcoming elsewhere at every step: τῶν δὲ ῥυθμῶν (Aristides uses this term both for phrases and bars. Cf. p. 35, 36. Ed. Meibomius.) ἡσυχαίτεροι μὲν οἱ ἀπὸ θέσεων προκαταστέλλοντες τὴν διάνοιαν· οἱ δὲ ἀπὸ ἄρσεων τῇ φωνῇ τὴν κροῦσιν ἐπιφέροντες τεταραγμένοι.

3 Cf. Aristides Quintilianus. ὅταν δύο ποδῶν λαμβανομένων ὁ μὲν ἔχῃ τὸν μείζονα χρόνον καθηγούμενον, ἑπόμενον δὲ τὸν ἐλάττονα, ὁ δὲ ἐναντίως.

and , and the other feet in like manner, Anapæsts barred like Dactyls, and  Lesser Ionics like Great Ionics, and , 2nd and 3rd Pæons like 1st Pæons,  , &c. And the reason of this was that the accent did not necessarily fall on the first place in the bar, as it does with us, but might fall on any place in it, as, in the Anapæst it fell on the last, in the 2nd Pæon on the 2nd place  in the 3rd Pæon on the 3rd  and in the other feet in like manner, the general rule being that it should fall on a long note that stood in the middle of short ones, as in these Pæons, and on the 1st of two long ones that came together, as in the Great Ionic,  , the lesser Ionic,  &c., &c. And the system of Lasus would comprise the exposition of the ἀγωγή, or principle of timing pieces.[1] And there might be all

[1] ἀγωγὴ δέ ἐστι ῥυθμικὴ χρόνων τάχος ἢ βραδύτης. Aristides, p. 42.

shades of time employed, from very fast to very slow, whatever the feet were that were used. For the time of a piece was regulated by its χρόνος πρῶτος, or shortest note.[1] And at the opening of the piece this had a definite value awarded it[2] (as we should say ♪ = M.M. 60., or ♪ = M.M. 92.), and the other notes took their time from it. So that a piece in Spondees need not necessarily have been double as slow as one in Proceleusmatics and Pyrrhics, for by assigning the χρόνος πρῶτος, ∪, double the length in the Proceleusmatic and Pyrrhic piece that it had in the Spondaic, the Spondee would take no more time in its execution than the Pyrrhic would, but precisely the same, ∪ ∪ | — — }. And thus the Proceleusmatic in one piece would occupy the same time as 2 Spondees in the other, ∪ ∪ | ∪ ∪] [3] | — — | — —].

And so on with the other feet, so that it is no guide to the time at which any piece was taken to examine whether it contains more short notes than long ones, as little as it would be in modern music, where pieces in quavers are often much slower than pieces in minims. But in each case we are at liberty to award what value we like to our shortest note, and this, be it fast or slow, will give us the time of the others. At the same time, when we find pieces written in Pyrrhics and Proceleusmatics, we are much more likely to be right if we take them to quick time, and pieces in Spondees to slow time, and generally the *Ethos*, or Spirit of the composition, is the best of all guides to

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1 Aristoxenus. Rhythmic Fragments. 280. 282. 2 Ib. p. 118 sq.

3 *μένοντος τοῦ λόγου καθ' ὃν διώρισται τὰ γένη τὰ μεγέθη κινεῖται τῶν ποδῶν διὰ τὴν τῆς αγωγῆς δύναμιν καὶ τῶν μεγεθέωτ μενόντων ανόμοιοι γίνονται οἱ πόδες.* Aristox. Frag. 34.

fixing the time, and having got that, let us then determine our shortest note at an agreeable value, and the rest of the piece will run accordingly. And in the school of Lasus would Pindar have studied the composition of passages,[1] or those collection of passages which appear in the handbooks, being, so to speak, contrapuntal commonplaces for acquiring skill and facility in the grouping of feet. As

1st Passages—ἐξ ἑνὸς ἰαμβου καὶ τριῶν τροχαίων.

(α) τροχαῖος ἀπὸ ἰάμβου, ∪ — — ∪ — ∪ — ∪
(β) τροχαῖος ἀπὸ βακχεῖου — ∪ ∪ — — ∪ — ∪
(γ) βακχεῖος ἀπὸ τροχαίου — ∪ — ∪ ∪ — — ∪
(δ) ἴαμβος ἐπίτριτος — ∪ — ∪ — ∪ ∪ —

2nd Passages—ἕνα τροχαῖον τοὺς δὲ λοιποὺς ἰάμβους ἔχοντες.

(α) ἴαμβος ἀπὸ τροχαίου — ∪ ∪ — ∪ — ∪ —
(β) ἴαμβος ἀπὸ βακχείου ∪ — — ∪ ∪ — ∪ —
(γ) βακχεῖος ἀπὸ ἰάμβου ∪ — ∪ — — ∪ ∪ —
(δ) τροχαῖος ἐπίτριτος ∪ — ∪ — ∪ — — ∪

3rd Passages—δύο τροχαίους ἴσους δὲ ἰάμβους ἔχοντες.

(α) ἁπλοῦς βακχεῖος ἀπὸ ἰάμβου ∪ — ∪ — — ∪ — ∪
(β) ἁπλοῦς βακχεῖος ἀπὸ τροχαίου — ∪ — ∪ ∪ — ∪ —
(γ) μέσος ἴαμβος — ∪ ∪ — ∪ — — ∪
(δ) μέσος τροχαῖος ∪ — — ∪ — ∪ ∪ —[2]

etc., etc., in which exercises and others like them we have ample grounds for supposing that pupils were continually practised, in order to give them the necessary freedom of treatment in the grouping of dissimilar feet. And in the school of Lasus would be taught the Construction of the Musical Period, how

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1 I imagine 'passages,' or some such word is the best translation for Aristides' περίοδος here. It is not used in the same technical sense we have hitherto found it in.

2 Aristides. p. 37.

it was composed of Phrases and Clauses, and how two Phrases went to the Clause, but many Clauses to the Period, and the graceful arrangement and contrast of clauses, and the arts for diversifying their rhythms, would be learnt from such exercises as the above. These and many other things like them we must imagine came into the musical education of these days, and with particular detail and accuracy would they be acquired by the pupils of Lasus; for Lasus was a man of the most fastidious taste. Like many great theorists who have come after him, he might be accused of an ultra-fastidiousness of taste, to which he joined an amazingly subtle intellect, and doubtless those minute and subtle discussions on recondite points of Rhythm,[1] which we read in the writings of Aristoxenus, are to be traced finally to him. For we find such questions closely debated as this: If we say that the letter ω, as in the interjection ὦ, is to be taken to the time of a long, ♩, what will be the time of the same letter when it occurs with a consonant before it, as in the word τὼ, which is also taken to the time of a long, ♩? Will not the ω have less time now, since τ must share part of the note, or, *per contra*, will the ω keep the same time, and the τ have a fraction of extra time, and so the long, ♩ be really lengthened by a minute fraction, which, though scarcely felt in the singing, is yet there? Or, given the word ἀάω, which is taken to the time of a Molossus, ♩ ♩ ♩ |, it is required to calcu-

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1 So I take the ἐριστικοὺς λόγους of Suidas. 'quibbles.' 'sophistries,' &c.

late the additional fractions which that Molossus will have received, when the word, *ἀνθρώπω*, is sung to it. Or, *per contra*, should we not rather calculate the time of the Molossus on the basis of *ἀνθρώπω*, ♩ ♩ ♩ | , and then make the necessary fractional
ἀν-θρώ-πω
deductions for words of three vowels without any consonants intervening, since words with consonants between the vowels are much commoner than words without?[1]

Such discussions as these may testify to the peculiar subtlety of Lasus' intellect, but his fastidiousness of taste is quite as remarkable. For he wrote whole poems without a single "s" occurring all the way through, because he disliked the way in which the letter was pronounced.[2] These are the *ᾠδαὶ ἄσιγμοι*, which his pupil, Pindar, loudly commends as triumphs of art.[3] For Pindar was a devoted admirer of Lasus, and received the good and the bad from his master with equal good faith, as all great pupils have ever done.

And now Pindar, who was yet a boy, began to commence poet on his own account. And he consulted the Theban poetess, Corinna, about the choice of a subject. And she advised him to write a poem, To the Thebans, and for the matter of the poem to use the mythology of Thebes. And accordingly Pindar produced his first poem, written on the lines that

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1 These are a flavour of the discussions which open Aristoxenus' Rhythmic Fragments.

2 It was the Doric pronunciation of "s" which Lasus disliked, for the Dorians pronounced it like a guttural "h," and all the choral music was by prescription written in the Doric Dialect.

3 Fragment 47, in Donaldson.

Corinna had laid down for him, and in the first six lines of it he had collected together the entire mythology of Thebes. He had exhausted the whole Theban mythology at one blow.

"*I will sing*," it goes, "*about Ismenus, or Melia with the golden distaff,*
Or Cadmus, or the men who sprang from the dragon's teeth,
Or the nymph, Thebe, with the blue head-dress,
Or Hercules, the patron deity of Thebes,
Or the festive honours that the Thebans pay to Dionysus,
Or the wedding of the white-armed Harmonia, whom Cadmus married."

When he showed his poem to Corinna, she said to him, "You must sow with the hand, not with the whole sack" (*τῇ χειρὶ δεῖ σπείρειν ἀλλὰ μὴ ὅλῳ τῷ θυλάκῳ*),[1] for he had exhausted the whole mythology of Thebes at one blow.

When Pindar was sixteen years of age we hear of him at Athens, whither he had gone probably in company with Lasus, and now commences the practical era of Pindar's life. And at Athens he was employed in drilling and training the choruses in their parts, most likely acting as chorus-master to Lasus, just as at a later time in his life, when he got richer, he could employ chorus-masters himself.[2] And here he must have acquired great experience in the practical side of his art, which would be of infinite use to him afterwards. For four years he served in this capacity, and then we hear of him fairly started on his own account as composer and poet. Now at Ægina, now at Larissa in Thessaly, now at Thebes again, now at Athens, now in

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1 Plutarch. De Glor. Athen. 14.
2 Olymp. VI. 87. Donaldson's Edition. All the references are to this edition.

Argolis, he wandered hither and thither through Greece, composing music, and training the choruses who sang it. And it was principally Triumphal Songs that he was engaged to compose. For those who conquered in the chariot races, or the foot race, or the boxing, or the running, or the wrestling at the Olympian, Nemean, Isthmian, Pythian Games, must needs have music and a poet to commemorate their exploits, and Pindar wrote these triumphal songs, to be sung in the native city of the conqueror in processions, or at banquets, or in torchlight processions through the streets, when the victor came crowned with flowers in the midst of the triumphal chorus, or in the porch of his house, or in the temples of the gods, as that triumphal song in honour of Asopichus, who conquered in the foot race of boys, which was sung by a chorus of boys in the temple of the Graces at Orchomenus. And Pindar was generally present in person to direct the performance of his music, and he drilled the chorus, and taught them their steps, for each song had its own peculiar measure, and by consequence its peculiar steps, and there were no two alike.

So that Pindar, wandering from city to city in Greece, saw much of the world and received impressions and influences from many quarters, being already grounded in his youth by a fortunate concurrence of circumstances in every style of music that obtained in Greece, and having had the benefit of the first theorist of the day for his master.

And now was a new force working its way into Greek Music, which, had he not had so severe a training, and the benefit of such thorough experience, was like to divert him much from the purity and perfection of his art. And we have seen how other

foreign ingredients had insinuated themselves from time to time into Greek Music, and how they enriched it indeed, but without spoiling it, for they were always repressed and kept under, and the Greek Music remained pure. But this got a greater hold than them all, and effected a lodgment in Greek Music that was destined to be imperial and eternal. And had not the wonderful innocence and purity of the Greek mind transfigured and whitened this black thing in a way that is incomprehensible and divine, our history of Greek Music might end with this page. For it was an unholy and devastating thing, which sapped the very foundation of the music, that artful structure we have dwelt on so long, and corroded and corrupted that glorious Grecian soul, to which the Music owed its being. But not for ever, or indeed for long, for it had come to virgin lands, and to men who revelled in the sunlight, and very soon it drooped, nor revived again, until it had put on the colours that they wore. For this was the worship of Bel and Astarte, that had travelled all the way from Babylon, had seethed in the ports of Phœnicia, hung for a while in Phrygia and Lydia, and now discharged itself full in the face of Greece. And Bel and Astarte were those whom the Phœnicians called Venus and Adonis, and in Phrygia they were Bacchus and Cybele, and as Bacchus and Cybele, or Bacchus and Aphrodite they now appeared in Greece.[1] Tremble, Greece at the names! For Wine and Love will sap thy strength; Bacchus make thy dancers stagger, and Aphrodite make women

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1 This is not the place to enter into a discussion on the identification of these various deities, which is in accordance with modern conjecture, and also with much of the expressed opinion of antiquity. *τὸν δὲ Ἄδωνιν οὐχ ἕτερον ἀλλὰ Διόνυσον εἶναι νομίζουσιν* says Plutarch, and Lucian's account of the mysteries of Byblus shows us that the Byblian Venus was plainly Cybele.

out of men. And Bacchus was called in Phœnicia "The Flute God,"[1] and as the Flute God did he come to Greece, coming with a horde of wild worshippers, strange figures dressed in fawnskin, men dressed as women, women dressed as men, coming with the Mænads, and the Thyiads, and the Bacchantes, and the Mimallonids, and the Satyrs, and the Fauns, with Pan and old Silenus in his train, coming shaking his thyrsus and doomed to conquer, wreathed in vine-leaves, wreathed in ivy, crushing grapes, and pouring wine. What are the arts that his wild crew will allure us by, and teach us to stagger and our brains to swim? Here they come dancing, those Mænads and Thyiads, naked and bold, and flushed with wine. And the Satyrs are laughing and grinning and mowing, and tambourines are rattling, and castanets crackling, and flutes whistling. Oh! we fall before thee, Great Bacchus, and acknowledge that thou hast triumphed already.

And from the shores of Phrygia did the Corybantes come, bringing a sombrer form of Bacchus worship, breathing out dirges and laments on the Phrygian pipe, moaning and bewailing for the death of Bacchus, for Bacchus is the Sun, and the Sun must die, for once a year comes the boar, Winter, and wounds him with his tusk, and then is Bacchus the dead Adonis. And this form of Bacchus worship did the Corybantes bring; which likewise came from Phœnicia, for once a year the Syrian damsels mourned the dead Adonis in the vales of Lebanon. And in this mixed form of joy and woe did the worship of Bacchus come to Greece.

And Bacchus was worshipped, now in laughter, and

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1 He was called Gingras (Jul. Poll. IV.) which was the name of the Phœnician flute. Creuzer (Symbolik, II. 96.) goes so far as to say that he derived his name from the flute, not the flute from him.

now in tears, but in each case it was an orgy. The Phœnician women jumped yelling on to the altars.[1] The tipsy eunuch priests staggered sputtering and foaming, gashing themselves with knives, and howling dirges for the dead Bacchus, who might never rise again. And often it was at the dead of night that the worshippers met, and the midnight traveller would descry in the distance through the trees a blazing altar, with fantastic shapes circling round it. These were the votaries of guilty excess, led by the priestesses of the god. And the fairest virgins and purest matrons of the land were drawn into the whirlpool of these unholy rites. Woe be to him if he approached too near! for he might see his own wife or his mother among the crowd. Then there were the joyful orgies—in the spring-time, when Bacchus arose from the dead, or at the vintage, when the bloom of all the earth had come. Foul beauties and excellent impurities—loose garments and crimson bodies—pleasure let loose and virtue fled, and all the desires of the soul to be satisfied. Wanton looks and daring gestures, bold tossings of the panting limbs, and wine to feed the passions to a height that they tore to lust and infamy. Such were the elements that now entered Greek life, and they expressed themselves in Greek Music under the form of the Dithyramb.

For the Dithyramb was the dance that the worshippers of Bacchus used in their orgies. And it was called Dithyramb, because the step that was chiefly used was the Dithriambus, or "Double Leap," — ∪ ∪ — which was also called the Bacchic step, or Bacchius, because it was so favourite a one in the Bacchic dances.

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1 Strabo. X.

And how was the Dithyramb danced? And we know very well how it was danced, for "*ubi cymbalûm sonat vox*, where the crashing cymbals and the rolling drums roar, where the Phrygian pipes are snorting, and the Mænads' heads are tossing, and the prayers are screamed to Bacchus all the while, as the choir of dancers flits scouring round the altar. Thither too let us hurry, with beating steps hurrying along. Thus the eunuch gave the word, and was answered with a yell, with a roar; and the drums thunder louder, and the cymbals clash louder, and the dancers fly panting and mad through the grove." It was a wild orgy indeed, and very far removed from the sobriety and plastic grace, which made the Greek dances a study to the sculptor. And now we must see this Dithyramb tamed and corrected, and taught, however hardly it received the lesson, to observe some measure of symmetry and proportion. And it was in the Dorian city of Corinth that it got its first lesson, which though a Dorian city was yet perhaps the most voluptuous city in Greece. And the luxurious Corinth had given ready admission to the Bacchic rites. Indeed, some say that the Dithyramb made its first appearance there.[1] And this well might be, for in Corinth was that great temple of Venus, that had 1,000 girls in the service of the temple, πολύξεναι νεανίδες, "friends of strangers," "daughters of persuasion," and Venus was the patron deity of Corinth. So here was a fertile field for the Dithyramb to work upon. And the Cypselids were the tyrants of Corinth at this time, and had many great poets at their court. And it is said that the great singer, Arion, was there among the rest, and the first reformation of the Dithyramb is universally ascribed

1 Schol. ad Pindar, Olymp. XIII. 25.

to him. And what Arion is said to have done to the Dithyramb is this: he taught the dancers to use a slower movement, and to observe regular steps. And he substituted the Grecian Lyre for the foreign flute, as an accompaniment to the song. And doubtless he would eliminate the cymbals and the tambourines at the same time, and the gestures of the dancers he would likewise attend to, and try and introduce as far as possible some of the graceful attitudes of the Greek dances. But the reforms of Arion did not bear their full fruit for some time to come, for the Dithyramb had got a hold on the popular taste, and that too in its wild and rioting form, and was not so easily dislodged or brought under. Differing but little as we say from its primitive form, except that the cymbals and tambourines seem after a time to have gone out of fashion, and the steps of the dancers to have become somewhat more orderly. But the flute still remained as the instrument of the Dithyramb, despite the efforts of Arion to supplant it. And all the mirth and wild passion were there, the same as ever. And now it became a fashionable style of composition among the poets, and all the world began to write Dithyrambs. And first, in the gay city of Sicyon, which was another Corinth, comes the poetess, Praxilla, as a mistress of the Dithyramb. And in Sicyon the women were the handsomest of all Greece, and here the Dithyramb basked.

And Sicyon was a most luxurious city, standing in the midst of groves of olives,[1] and famous for its mines and its fisheries.[2] And feminine influence had

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1 Teritur Sicyonia bacca trapetis. And cf. the account in Pliny of its olives and almond trees.

2 It was "the mother of mines and of workmen," Pliny calls it.

always been preeminently strong in Sicyon. And what the Sicyonian women were celebrated for was the beauty of their figures and the majesty of their deportment, while the Lesbian women, who were the other beauties of Greece, were of that style of beauty of which Sappho was a type. And the dances of these Sicyonian women must have been glorious to look upon, and to see them move in the free gestures of the Dithyramb—they must have been like so many Venuses walking the dance. And if the ascendancy of women is always a questionable sign in a people's life, it had here produced noble results, though in its usual direction. For the sensuous side of music had always held the upper hand in Sicyon, and here it was that the Cithara had wrapped itself in glorious tone, and first had played alone. And now another sensuous element in music first appeared at Sicyon, which was destined to play a large part in later art, and first we find it in the verses of Praxilla. And this element was Rhyme—the melody of Poetry, as Air is of Music. And Greek Art, enriched by this new element of beauty, which, however, its chastity made it always sparing in the use of, must always confess that it owes the beautiful adornment to the genius of a Sicyonian woman. And Praxilla sings, and, as we may expect, in the woman's measure, $\frac{3}{4}$ time, and these are the Bacchic feet,

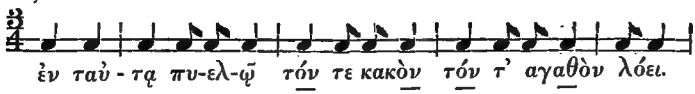
σύν μοι πῖ-νε, συνή - ϐα, συ-νέ-ρα, συ-στεφ-ανη - φόρει,

σύν μοι μαι-νο-μέ-νῳ μαί-νε-ο, σὺν σώ-φρονι σω-φρόνει.

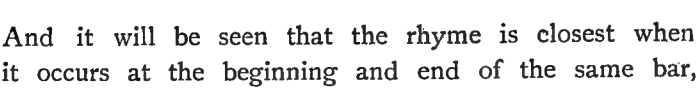
"Drink with me, live with me, love with me,
Be mad with me, be sad with me."

And we have marked the rhymes with strokes underneath them.

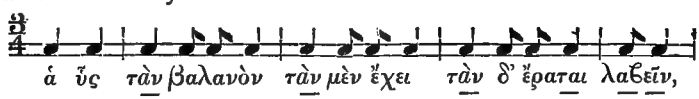
Or,



And it will be seen that the rhyme is closest when it occurs at the beginning and end of the same bar, as, *τόν τε κακὸν*, but also still more marked perhaps to our ears, when it comes at the ends of two following bars, as,



But here they cluster thicker:— [1]



What then must her complete Dithyrambs have been, when we find such charms in her fragments! What interlacings of glorious rhymes and melody of words for those Sicyonian queens to sing, as they moved flushed yet graceful in the whirl of the dance! And the most beautiful woman in Sicyon in Praxilla's time was Agarista, the daughter of Cleisthenes, the tyrant of Sicyon. And Cleisthenes made a proclamation at the Olympic games, that he would give his daughter in marriage to the worthiest of the Greeks. And suitors came from all parts of Greece to Sicyon, Epistrophus from Epidamnum, Leocedes from Argos,

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1 Praxilla's Fragments in Bergk. I imagine they are in the collection of colia at the end, as all these are scolia.

Megacles and Hippocleides, both Athenians, Onomastus from Elis, Lusanias from Eretria. and many more, and lastly, Smindyrides the Sybarite. And Smindyrides came in a galley of fifty oars, all manned by his own servants. And he brought a thousand servants in his train, fishermen, fowlers, and cooks among the number, for he had his own men to catch the fish for his dinners and to catch the birds, and would be content with no cooks but his own.[1] And Smindyrides, wishing to declare how happily he lived, said that for 20 years he had never seen the sun either rise or set, for he never went to bed till just before the break of day, and always slept till after sunset. And his clothes sparkled with gold and jewels. And when some one would have sat on the same couch with him at dinner, he said that he came there to share a couch with his wife, or to have it to himself (ἢ μετὰ τῆς γυναῖκος ἢ μόνος κατακλιθησόμενος). And they all made the best show they could, but eventually Cleisthenes fixed on Hippocleides as the worthiest; and it was resolved that he should have the bride. And on the wedding day Hippocleides got a flute-player to play, and he danced before the company. And Cleisthenes was displeased at the exhibition, but Hippocleides had a table brought in, and then got on it, and danced on it. And at last he stood on his head on the table, and danced with his feet in the air. Cleisthenes said, "Son of Tisander, you have danced away your marriage." Hippocleides (without stopping his dancing) said, "It's all one to Hippocleides."

These were the times and these were the men, and in other places besides Sicyon the women were far

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1 See the accounts in Diodorus and Athenæus.

above them.[1] And still the Dithyramb raged. And Lasus of Hermione wrote Dithyrambs,[2] and so did Pindar. And Lasus conceived the idea of employing a multitude of flutes to accompany the dithyramb, and he made them play runs and florid passages above the voices, in the style of the Archilochean accompaniment, but much more elaborate.[3] And the Dithyramb swept round beneath this warbling arbour. And this was a style that Pindar learnt from him, but his severer taste would not often increase the flutes to such numbers, or allow them such licence of melody. And Simonides, and Bacchylides, and Stesichorus, and Ibycus, and all the choral poets wrote Dithyrambs in the fashion of the day. And the Dithyramb, that had raged in Corinth and in Sicyon, now raged in earnest at Syracuse, where all the great choral poets were assembled at the glittering court of Hiero. And now there came an invitation from Hiero himself to Pindar, that he would attend his court in Syracuse.

He found the court keeping high holiday, all men conspiring to adore Ceres with the pink feet,[4] who was the goddess of the place, and the god of the Dithyramb and the grape, in tempests of wine and

1 The writer would not be understood as making any hasty or ill-considered statement here. The luxury of the age was something amazing. But he is not forgetful of other things, and perhaps Ælian will be his best defender—*οἱ πάλαι Ἀθηναῖοι ἀλουργῆ ἠμπείχοντο ἱμάτια ποικίλους δὲ ἐνέδυνον χιτῶνας· κορύμβους δὲ ἀναδούμενοι τῶν τριχῶν χρυσοῦς ἐνείροντες αὐταῖς τέττιγας καὶ κόσμον ἄλλον πρόσθετον περιαπτόμενοι χρυσοῦ προῆεσαν· καὶ σκλαδίας αὐτοῖς δίφρους οἱ παῖδες ὑπέφερον ἵνα μὴ καθέζωσιν ἑαυτοὺς εἰκῇ καὶ ὡς ἔτυχε· δῆλον δὲ ὅτι καὶ ἡ τράπεζα ἦν αὐτοῖς καὶ ἡ λοιπὴ δίαιτα ἁβροτέρα· τοιοῦτοι δὲ ὄντες τὴν ἐν Μαραθῶνι μάχην ἐνίκησαν.*

2 Clemens. Stromateis, I.

3 *τῇ αὐλῶν πολυφωνίᾳ κατακολουθήσας πλείοσί τε φθόγγοις καὶ διερρίμμένοις χρησάμενος.* Plut. De Mus. 29.

4 *φοινικόπεζα.*

music; with Simonides for the master of the Dithyramb, and next to him Bacchylides, who sang so potently the joys of drinking; and Phrynis, that rose from a cook to a courtier; and those arch-revellers, Æschylus and Epicharmus, who drank pottle deep eternally. "There's no dithyramb," roars Epicharmus, "if you drink water."[1] And Æschylus always wrote his plays when he was drunk, so that Sophocles said of him, *εἰ καὶ ποιεῖ τὰ δέοντα ἀλλ' οὐκ εἰδώς γε*, "He is in blissful unconsciousness of what he's doing." These were the company that Pindar found assembled, and what with drunken Bacchylides, and drunken Æschylus, and drunken Epicharmus, there was a court-full.

And they made their potations in royal wines, red, white, and yellow, the wines of Etna, or those royal wines of Sybaris, that ran in great pipes, two miles and more, from the vineyards in the country to the city. And if it was hard drinking, it was none the less musical drinking, for all the toasts were drunk to a musical accompaniment, and the toast to Good Fortune, which opened the revel,[2] we will particularly describe. For a great cup was filled with wine, and there was a flute-girl ready to give the sign when to begin. And when she began to play, the king of the revel raised the cup to his lips, and it was passed round from hand to hand, and so contrived that the last man should have finished it when the flute came to an end of its tune. And now not only were the toasts drunk in musical measure, but the wine and water were mixed in musical proportions.[3] For the Greeks

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1 *οὔκ ἐστι διθύραμβος ὅκχ' ὕδωρ πίνῃς.*

2 Plutarch's Symposiacs, VII. 8.

3 Plutarch. Symposiac Questions, III. 9. *καθάπερ γὰρ οἱ περὶ λύραν κανονικοὶ τῶν λόγων φασὶ τὸν μὲν ἡμιόλιον*, etc., *οὕτως οἱ περὶ τὸν Διόνυσον ἁρμονικοί.*

never drank their wine pure, as we do, but always mixed with water. And the wine and water were mixed before the revel began, and they were mixed, as we said, in the musical ratios, being mixed either in the Pæonic Ratio, 3 : 2, 3 parts of water to 2 of wine (λόγος ἡμιόλιος), or in the Iambic Ratio, 2 : 1, 2 parts of water to 1 of wine (λόγος διπλάσιος), but never in the forbidden ratio, λόγος τριπλάσιος, 3 : 1, 3 of water to 1 of wine, for this was considered ὑδαρὴς, "watery stuff," and "only fit for frogs," βατράχοις οἰνοχοεῖν. And the old song gives us these proportions, for it says:

ἢ πέντε πίνειν ἢ τρί ἢ μὴ τέτταρα,

"*Drink fives or threes, but never fours.*"[1]

And the king of the revel decided the proportions beforehand, and ladled out the wine and the water from the pitchers and flagons into the bowl accordingly, from whence it was distributed to the company. And sometimes, if he were a sturdy toper, he would make the company suffer for his sins, for he would insist on that other Musical Ratio, the Dactylic, (λόγος ἴσος), 2 : 2, half and half, which was considered terribly strong,[2] and which few heads could stand, as that revel master in Athenæus' Banquet, "that was not a revel master but a revel monster, for he made us drink 20 cups of half and half—κυάθους προπίνων ἔικοσιν ἴσον ἴσῳ—and then roared out that he was going to make it stronger still." And the revel master had the right of decreeing the proportions of the mixture, as we say, and also the manner of the drinking—whether it should be ἀπνευστὶ, or not ἀπνευστὶ, that is, whether each cup should be emptied at one

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1 Plautus. Stichus.

2 ἐὰν δ' ἴσον ἴσῳ προσφέρῃ μανίαν ποιεῖ.

draught, or whether it should be drunk at leisure. And the first was always the favourite method; and probably there was some connection between the music and the drinking in this too, which we are not particularly informed of, for very likely the object of the ἀπνευστὶ drinking was that each cup might be emptied within some given snatch of melody,[1] and he who was behindhand had to pay forfeit. And the enormity of the potations may often amaze us. Alexander the Great could drink a gallon and a half at a sitting, and Æschylus, according to all accounts, was not far behind him.[2]

But meanwhile we must hear Bacchylides singing the joys of drinking, or that other revel song, that is more uproarious than his: "Let us drink," runs the revel song, "and souse our hearts in royal liquor. Why should we put out the light, even though the day has dawned? Bring out bigger bowls, and bigger still, and foam them up with the blood of the grape; the day's before us, and the liquor unending; and each fresh draught shall make us forget the one that has gone before."[3] And here is the song of Bacchylides: "Oh! Bacchus," sings Bacchylides, "how do your swingeing draughts inflame the toper's heart! What royal hopes and fancies run coursing through his breast! Beneath your royal empire he flings his cares to the winds. With a thought he hurls down the battlements of towns,

1 I imagine this from such passages as this, e.g., in Plutarch's Symposiacs, where in consequence of an agreement having been come to that each man should drink as he pleased, δέδοκται τὴν αὐλητρίδα χαίρειν ἔᾳν. I think there is a similar passage in Plato's Erotics, but am not sure.

2 It was 2 χόες that Alexander could drink. I forget where I have seen this statement, and I don't think it is in Arrian. These drinking customs that prevailed at present in Greek life were probably due in a great measure to Persian influences. The Persians were great drinkers, as Darius, who was content to have for his epitaph, ΗΔΥΝΑΜΗΝ ΚΑΙ ΟΙΝΟΝ ΠΙΝΕΙΝ ΠΟΛΥΝ ΚΑΙ ΤΟΥΤΟΝ ΦΕΡΕΙΝ ΚΑΛΩΣ "and carry it well."

3 Seleucus in Athenæus.

and in fancy he is monarch of the world. His hous glitters with gold and ivory, and corn-bearing ships come across the glancing main for him, bringing royal wealth from Egypt. So soars the heart of the drinker."[1] And he that would have the pedigree of the revel, let him go to drunken Epicharmus. "For first comes the Sacrifice, and the Sacrifice is the father of the banquet, and the banquet is the father of the revel, and the revel is the father of lasciviousness, etc., etc." And so he goes on mapping out the family tree of wine.

And when the revel was over, they would go scouring about the streets with torch-bearers and flute-players, making the city echo to their songs.

This was the riotous side of Bacchanalian Music. But there is a finer and more æsthetic side of it, which yet remains for us to consider. For the Sicilians, and particularly those of Syracuse, are well known as the inventors of that excellent Musical Game, the Cottabos, which had such a popularity in Sicily, that there were houses built like our racquet courts and fives courts for playing it in. But it was also played in private houses, and generally before the beginning of the revel, when hands were steady and brains clear, and the ear could distinguish the delicate modulations of sound, in making which the art of the play consisted. For we have heard of the music of water, and surely there can be no finer or purer sound than the rippling of a brook in the night time when all the world is still, or the plash of pebbles dropt into water in solitary places. But now we are to hear of the music of wine, for the Cottabos was a Love game, and consisted in throwing wine from a distance into a metal basin. And then

1 Fragment 27 in Bergk.

you must listen to how it splashed. And he that made the fullest and purest sound with his wine against the metal basin was held to be the winner, and most likely to have success with his mistress. What delicate ears to distinguish all the faint variations of *timbre!* And who shall say whether the Pramnian wine did not give a crisper plash than the Chian wine, or the wine of Lesbos have more body in its tone than the Thasian wine? And this is how the Cottabos was played: there was a line drawn on the floor which the players toed, and at some distance there was a large marble basin full of water, in which the small metal basin floated that was the mark, and each player held a cup of wine in his hand to throw when his turn came. And shall we catch them in the act? And it is easy to do so. For we have a whole Cottabos scene in Plato, the Comic Poet.[1] "All the guests have finished dinner. Come, remove the tables, and bring water for them to wash their hands in, and get the floor swept. And then we'll have the Cottabos." "Are the girls ready with the flutes, for we are about to begin to play, and they must accompany us? Come pour some perfume in the wine, and meanwhile I will go distribute garlands among the guests." "Now the libation is over, and the Scolium has been sung, and everybody is ready, and the Cottabos is about to begin. And here's the girl with her flutes striking up a Carian song, and another girl will be here with a Sambuca in a moment to join her." And now the players have toed the line, and they begin throwing in turn, and as each threw, he pronounced the name of his mistress. "Here's for Glycera!" "This one for Scione!" "This

1 It is the scene, ἄνδρες δεδειπνήκασι, etc.

for Callistium!" "Here goes for Phanostrata!" "And how do they manage to throw it so cleverly, and how do they hold it?" asks the novice in Antiphanes. "Why, you must crook your fingers round the cup, like a flute-player holds his fingers round his flute; then pour in a little wine, not much. And then let fly." "Yes, but how?" "Why, look here—this way." "Oh, Poseidon! What a height you throw it!"

And it must have been thrown to a great height, in order to make a loud ringing sound in the basin—something more than a mere splash. And the art consisted in keeping your wine well together in the air, for if it shook out into a sheet, it would obviously produce a very flat and commonplace tone in the basin, and some of it might fall over the sides into the water, which was in all cases to be avoided. And sometimes the Cottabos was played for prizes, which in their way were a sort of earnest of the favours that were held to await the winner. For the prize in Athenæus' Banquet was 3 ribbons, 5 apples, and 9 kisses. And kisses were the usual prize, it seems, for a guest in Cratinus, coming late to a banquet, is made to say, "Holloa! I hear the sound of kissing, so I suppose the conqueror of the cottabos is getting his prize." Nor must we forget the humourous side of the Cottabos. For the butt in Æschylus says: "Eurymachus used to treat me shamefully. My head was his cottabos, at which he directed all his wine. It was for the benefit of my head that he flourished his hand and showed off his crack throwing."

These were the pleasantries and revelries and some of the graceful doings of the time, and we see how Music insinuated itself into all of them. And yet now among these revellers and cottabos-players

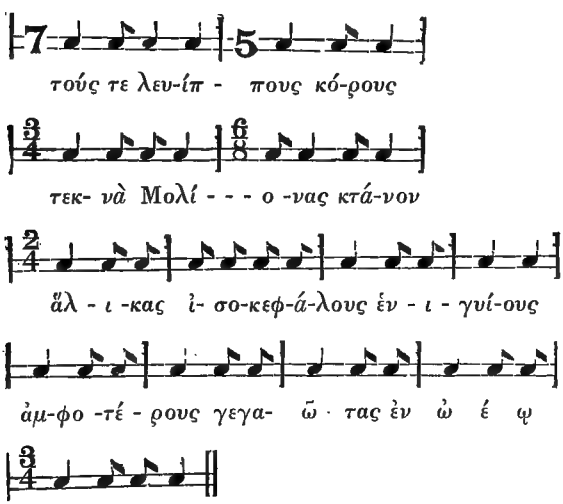
we shall find Greek music carried to its very highest point of perfection; for, as we shall see, these were the days of its glory, and its course hereafter will be but the adaptation or reapplication under new conditions of the results which are now arrived at. And perhaps it was the very looseness and licence of the times that gave men new spirit in the treatment of music, and encouraged them to break through the old traditions and old forms, which, however venerable and admirable they may be, must nevertheless be periodically broken through, if the development of the art is to continue advancing. And now although it were fair to pay equal honour to all the great choral poets of Sicily, whom the Greeks indeed rank on an equality of greatness, yet it must be by Pindar that we chiefly judge them, for his works are alone preserved to us in entire portions, who was also the greatest of them all in completeness and elaborateness of beauty, though he may have fallen short of others in the origination of forms and passion of expression. And the Music of Pindar, like that of the rest, is founded on the Dithyramb. And it now remains for us to consider what has been the effect of the Dithyramb on the Choral Style, since we last considered that Style under the tutelage of Stesichorus. What has been the effect of that wild dance, with its mad motions and restless tossings of the feet, that since then has impressed its influence on the Choruses? And it is plain that the effect of the Dithyramb on the Choral Style would be to disorder its chastity, and make it wayward and unsteady and passionate. And we found that the Choral Style was at first principally recastings of the old Hexameter. And then how other feet crept gradually in. And this intrusion of other feet is an instance of Dithryambic

influence. The introduction of the Bacchic feet plainly enough. And of the other new feet, for this reason, that the Dithyramb admitted the utmost licence of treatment, and all feet might gain an ingress, because novelty and, if we may say it, sensationalism of expression were courted and desired in the Dithyramb, while repressed and kept in rigorous check in that older and severer choral style that was founded on the Hexameter. And we must lay down this as the first instance of Dithyrambic influence, the free introduction of heterogeneous feet into the same piece, and even into the same line. And it is plain what the effect of this would be on the music, for many of these feet being in different time, there would necessarily ensue constant changes of time throughout the piece. Time got now to be played with as Accent had used to be by Sappho and the Lesbians, and if her forcings and changes of Accent gave the colour and distinctive characteristic to the Systaltic Style of Music, changes of Time and forcings of Time gave the characteristic to the Diastaltic Style of Music, which is the style that has now sprung up by the influence of the Dithyramb on the Choruses, and is the style which now remains for us to consider.

In this way we have got to the third of the Three Styles, which we mentioned some time ago in this book. And the first was the Hesychastic, or Tranquil Style, which was the style of Homer and the bards, and endured till the time of Archilochus. And every piece was written in regular feet, and the Accent was uniform throughout. And the second was the Systaltic, or Thrilling Style, in which to procure passion of expression the Accent was continually forced throughout the piece, longs made to clash with longs, and shorts with shorts, and much vehemence and

emotion infused into musical expression by this means. And now comes the Diastaltic, or Violent Style, which was but a carrying out of the same principle, although it was introduced from another quarter, and the Time, not only the Accent, was forced and changed throughout the piece, as we shall presently show. And we may lay down this as perhaps the leading, or at any rate the most pronounced characteristic of the Diastaltic Style—continual and reiterated change of Time. And this is the style that had sprung from the influence of the Dithyramb on the Choruses. And this continual Change of Time that characterises it, is known in Greek Music by the name of Metabole,[1] and we will now give an instance of it.

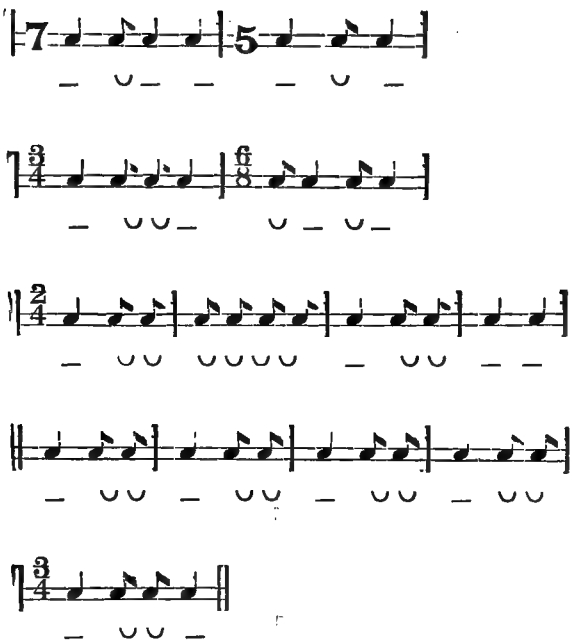
STROPHE.[2]



1 For the various forms of Metabole see Bacchius Senior's Eisagoge, p. 13. Bacchius, however, commits the error of including Sappho's Antithesis among them.

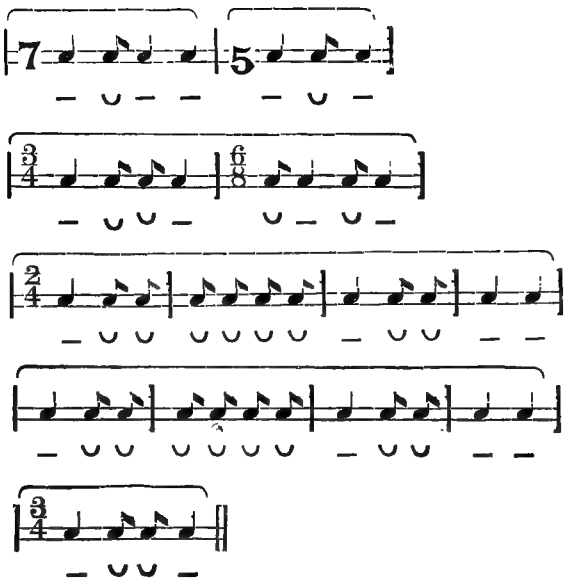
2 Fragment 6 in Bergk.

ANTISTROPHE.

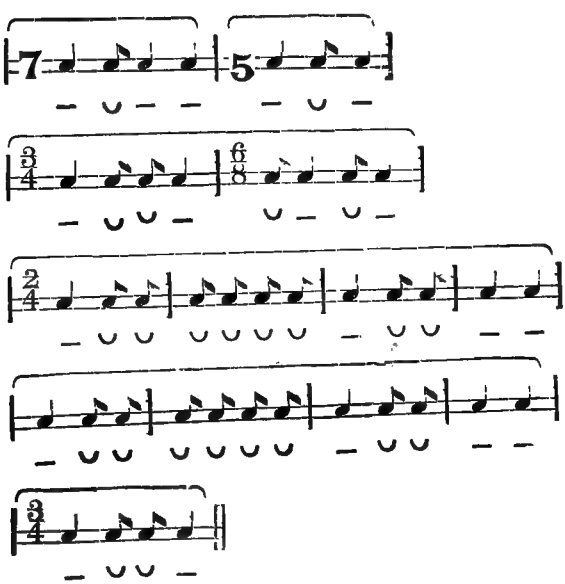


And this is a fragment of Ibycus that we have given, and we shall see that in it there are 5 Metaboles in the first 5 bars, and another between the last bar and the second last. And this is by no means an exceptional instance, for often they come thicker than this, and as we advance in our acquaintance with the Diastaltic Style, we shall have need of all our knowledge of Feet, and still more of our knowledge of Phrasing, in order to clear the ground for us. For in order to be in strict Greek Musical Form, this piece ought to be phrased as well as barred, and we will now phrase it accordingly, in order that we may show its contour better.

STROPHE.



ANTISTROPHE.



And the first phrase is a *ποὺς ἐπίτριτος*, or simple Epitrite bar, which indeed can never be joined with another bar to form a *ποὺς σύνθετος*, or Real Phrase, but must always be phrased alone. And the second phrase is a *ποὺς ἀσύνθετος παιωνικὸς*—likewise a simple bar (*ἀσύνθετος*), and not in the present instance joined to another Bar of similar diæresis, so as to form a *ποὺς σύνθετος*, or Real Phrase. But the third phrase is a Real Phrase, being a *ποὺς σύνθετος δακτυλικὸς δωδεκάσημος*, or Dactylic Phrase of 12 notes, since it admits the diæresis, 6 + 6, ♩ ♪♪♩ + ♪♩ ♪♩, which gives the Dactylic ratio, 1 : 1. And here it will be noticed that we have phrased a Bacchius and a Diiamb together, one in $\frac{3}{4}$ time and the other in $\frac{6}{8}$, which we allowed to pass for a Metabole a moment ago. But we must now correct that looseness of permission, since we learnt by the doctrine of the Epiploce of Feet that the $\frac{3}{4}$ feet and the $\frac{6}{8}$ feet suffer Metathesis, that is, they are convertible without the occurrence of a Metabole, and this is why we have phrased them together. Since had there been a Metabole proper, we must have used greater caution, for there are only a very few phrases, and these of rare occurrence, which admit a Metabole into their composition.[1] And the next phrase is a *ποὺς σύνθετος δακτυλικὸς ἑκκαιδέκασημος*, or Dactylic Phrase of 16 notes, since it admits the diæresis, 8 + 8, ♩ ♪♪| ♪♪♪♪| + ♩ ♪♪|♩ ♩|, which gives the Dactylic ratio, 1 : 1. And the next Phrase is the same. And the next Phrase, if we follow Aristoxenus,

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[1] Viz. the *ποὺς παιωνικὸς δεκάσημος* and the *ποὺς παιωνικὸς τεσσαρακαιδεκάσημος*.

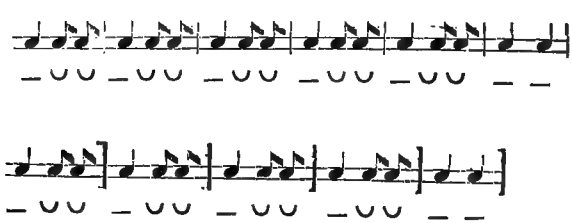
is the same, of a different value, being a ποὺς σύνθετος δακτυλικὸς ἑξάσημος, or Dactylic Phrase of 6 notes, since it admits the diæresis, 3 + 3, ♩ ♪ + ♪ ♩, which likewise gives the Dactylic ratio, 1 : 1. But to call this Bacchius bar a Phrase, is peculiar to Aristoxenus, and we shall not always do so. Most theorists would treat it as a simple bar. In this way has this passage of Ibycus been phrased.

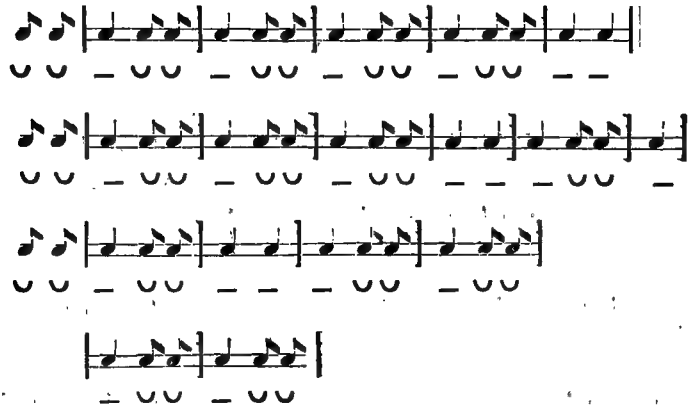
Now a little before this time it had happened, that Stesichorus, who gloried in the marshalling of mighty choruses and the evolutions of great bodies of dancers, had devised a new movement in the motions of the chorus, which was destined to take a permanent place in Greek Orchestic, and to exercise a very remarkable influence on Greek Musical Form. For whereas movements of the chorus had hitherto been limited to two in number, the Turn and the Counter-Turn (*Strophe* and *Antistrophe*), or in that majestic and martial style of dance which Stesichorus loved, we had better translate it, the March and the Counter-March, although the same terms, *Strophe* and *Antistrophe*, were used of these too, Stesichorus, I say, whose evolutions were mighty and elaborate, and whose poems were so long that they would take hours to sing, invented a new movement, or rather shall we call it a periodical halt? between each pair of evolutions, that so he might give his dancers rest; and at the end of each Strophe and Antistrophe he contrived what he called an Epode, which was sung by the Chorus standing still. And at the end of the Epode they would March and Countermarch again, or Turn and Counterturn, and so on to the Epode again, when they would stand still and sing, preparatory to commencing the next pair of marches

or turns. And this was Stesichorus' contrivance for giving regular rests to his dancers. So now there were three movements of the Chorus, if we may call a halt a movement; there was the Strophe, the Antistrophe, and the Epode—in the first two the Chorus was in motion, in the last at rest. And in order to give variety to this last movement, which wanted it so much, he made the complexion of the song somewhat different in the Epode to what it had been in the Strophe and Antistrophe. For whereas the Antistrophe exactly repeated the Strophe, the Epode was made a variation on the Strophe, though always sufficiently near to let the hearers feel that it was in all strictness a variation, and not a new tune.

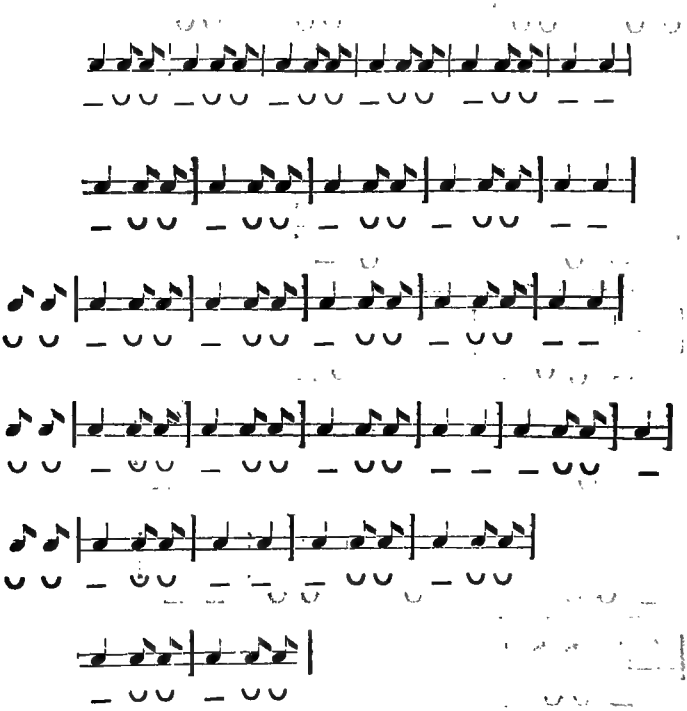
So that if we take those Strophes of Stesichorus which we have given before in our book, "*The sun has sunk into his golden cup*," from our knowledge of the character of this innovation of his, and from the practice of succeeding poets, we may make shift to add an Epode to it, and so approximate it to the form in which it was perhaps originally sung. And the writer of this book having observed that the first line of many Epodes is a repetition of the last line of the Antistrophe, will not forget that knowledge in his construction of the following Epode.

STROPHE.

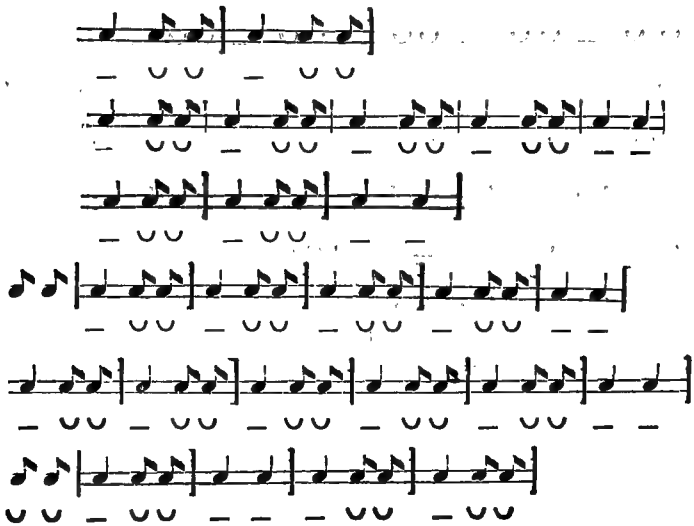




ANTISTROPHE.

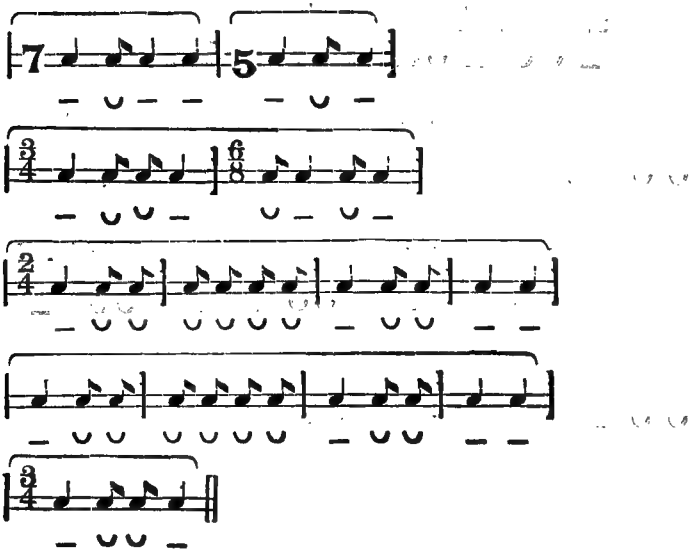


EPODE.

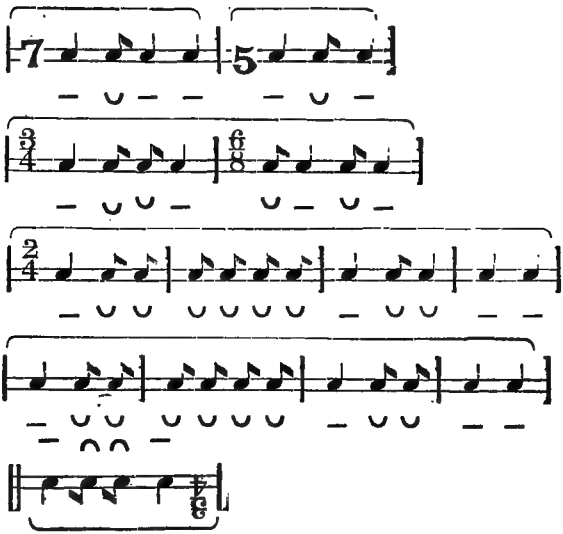


Or shall we take those Strophes of Ibycus, and furnish them with an Epode in like manner?

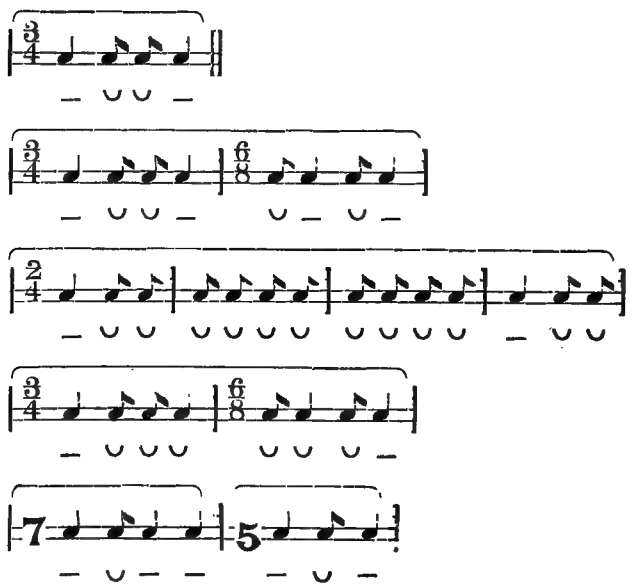
STROPHE.



ANTISTROPHE.



EPODE.



Now what is it that shines on us directly we stand face to face with this wonderful invention of Stesichorus? Or what is that form of composition, that consists of a Period, and a Repeated Period, and Variations on that Period? Is it not the Modern Sonata that consists of these three divisions[1]—with only this difference, that in the Sonata the Variations come between the Period and its Repeat, while with Stesichorus they came after? And the Symphony, the glory of Modern Europe, precisely the same, being the same in Form as the Sonata, and reposing upon as unknown and obscure an original. Why, by the way we talk of these pomps and prides of modern days, one might think that they had sprung from the egg of Ormazd, or self-create of nothing into being. Yet here we find them fore-shadowed and foreknown in the divine art of Stesichorus. It is like indeed that Stesichorus struck out a mighty secret of musical Form, to which all Music was destined again and again to gravitate. Yet who shall say, that at the Renaissance of Modern Europe, the works of the Greek Lyric Poets, being principally constructed in the Strophe, Antistrophe, and Epode of Stesichorus,[2] did not insensibly operate on the thoughts of the cultivated musicians of those days, and lead men gradually to that form of writing, which no one knows whence it came, or how it got among us. And on this point the writer of this book, through want of a minute study of Renaissance Music, can at present offer no definite opinion, but will content himself with saying, that the Sonata and Symphony Form was certainly known to the Greeks two thousand years before it was known to us, or

1 Naturally, I am speaking of the 1st movement of the Sonata, which contains the true Sonata Form.

2 It was called the Triad of Stesichorus.

that the Sonata is indeed a phœnix that has risen spontaneously from its ashes, but before we gazed it, it was hatched in the Temple of the Sun.

And he will go on immediately to offer far more elaborate examples of formal structure than these, from the writings of Pindar, and then the ear will better judge how undoubted is the genealogy; but first he will endeavour to explain, why the Greek Form had its Repeated Period in the middle and its Modulations or Variations at the end, while we have our Repeated Period at the end and our Variations in the middle. And he thinks that this was the reason: for since the Variations of the Song belonged to the Rest, or Halt, and it is the Movements of a Dance that we are considering, it is plain that the Rest, or Epode, must always have come last of the three, or otherwise there would have been an end, and yet no end, and the figure of the dance would have been ungainly broken in the middle, by the Rest coming between the Strophe and the Antistrophe. And this is the reason why in the Greek times, the Variation Period, which occupied the time of the Rest, must necessarily have come at the end of the Period and its Repeat, and not between them, as we make it do. But directly the Music was divorced from the Dancing, there was no longer any absolute necessity governing the arrangement of the Numbers, and they might fall into what arrangement they pleased. And he thinks that this is the reason of the difference. And since the Repeated Period has in modern times, at least, always observed a strict repeat in the matter of key, repeating in the same key as the opening period,[1]

1 He is necessarily speaking vaguely here, from a wish not to go into any elaborate treatment of the subject, and he does not mention the transposition of the latter half of the 1st Period, or its previous difference in key from the 1st half, conceiving that the Opening Subject may well be taken to typify the whole Period in the 1st Exposition, as in the Repeat it rules it completely.

it was natural that the change of key should occur in the Variations, which thus necessarily got to come in the middle, so that the key the piece opened with might re-occur to end it. With the Greeks, on the contrary, he thinks, from certain passages of Aristotle, on which he has made a note at the end of this Book, that after the addition of the Epode the Antistrophe began to be sung on another key to the Strophe, probably on the 4th above, on the same degree, that is, which the Lyre Accompaniment had been travelling in the Strophe. And this might very well occur, because the Antistrophe was the Middle Period of the three, and then the Epode reverted to the key of the Strophe, and so ended the complete Movement on the same key that it had begun with. And here is another analogy to our modern method of structure. But on this point, so obscure and questionable is the evidence, he will not state his opinion in its completeness, nor will he venture to intrude that opinion on the faith of the reader.

And now we will delay no longer to go to the writings of Pindar, and bring forward those of them which seem likely to show off the best results of Greek Art at the period of which we are writing, which was the Master Period of its history. And Pindar walked pure and beautiful amid the riotousness of his surroundings, and his music is like a stately orchard in its prime, in whose shades we may see Mænads and Bacchantes playing, but they are too far away for us to hear the noise of their riot.

And the first piece we will take will be his 1st Olympian, and we shall notice Dithyrambic influences in the free play of the feet, and particularly in the Metaboles towards the end. And the Rhythm is

Æolian, that is, it has a preponderance of Iambuses, Trochees, and the light Cyclic Dactyls. And the Dorian Lyre for the accompaniment.

STROPHE. *1st Period.*

ἄ-ρισ - -τον μὲν ὕ -δωρ ὁ δὲ χρυ-σός αἰ-θό-με νον πῦρ

ἄ-τε δι - απ-ρέ- - πει νυκ-τὶ μεγά-νορος ἔξ - οχα πλούτου·

εἰ δ' ἄ-εθ–λα γα-ρύ-εν

ἔλ-δε- - αι, φίλον ἦ- τορ,

μη -κέθ' ἁλ - ί - ου σκόπει

ἄλ -λο θαλπνό - τερον ἐν ἁμ - έ - ρᾳ φα - εννὸν

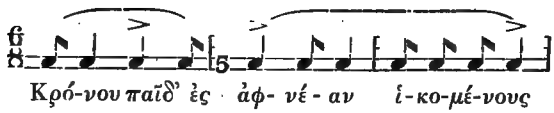
ἄσ τρ - ον ἐρή μας δι' αἰ - θέ - ρος.

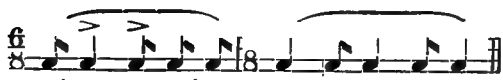
μηδ' Ο - λυμπί - ας ἀ - γῶνα φέρτερον-αὐ - δάσομεν,

ὅ - θεν ὁ πο -λύ -φα -τος ὕμ - νος ἀμ - φι -βάλ - λεται

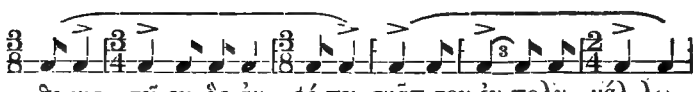
σοφῶν μη - τί - εσ - σι κελαδ-εῖν

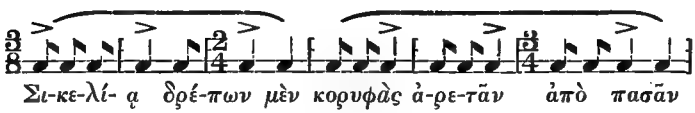
Dochmiuses.
λόγος ὄκτασημος.
supra. p. 335.

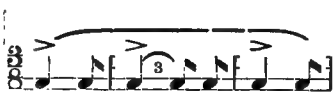




ANTISTROPHE. *Repeated Period.*







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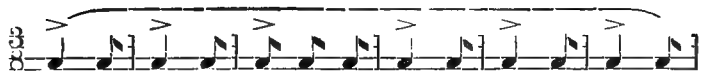
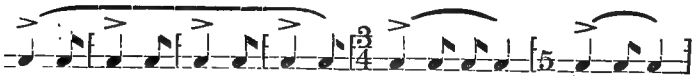
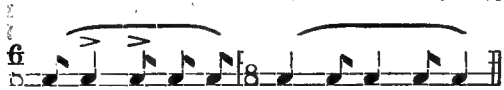
1 This bar is a licence which the writer will sometimes take, for the sake of showing off the intimate affinity of the two bars in that favourite consecution of Trochee and Pæon which so often occurs, and which but for this device there would be no means of coupling together—for there is no phrasing them together. He will call it a Palindochmius, and although Seidler does not notice it, he imagines it is none the less a form of Dochmius, and will treat it as such. For a splendid example, see Sophocles' Ajax. 418.

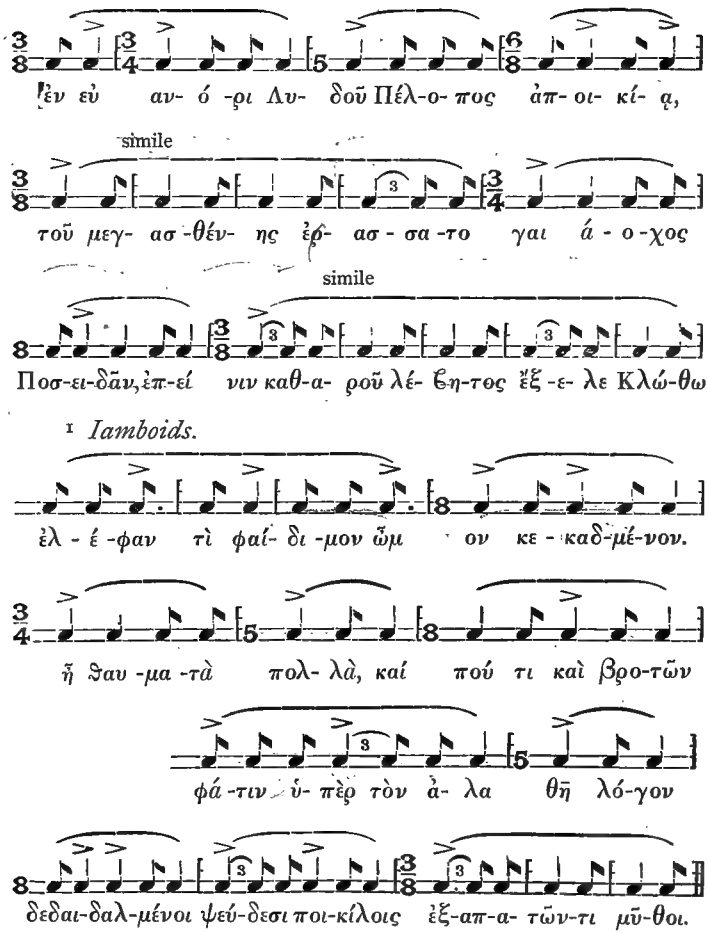






EPODE. *Variations.*

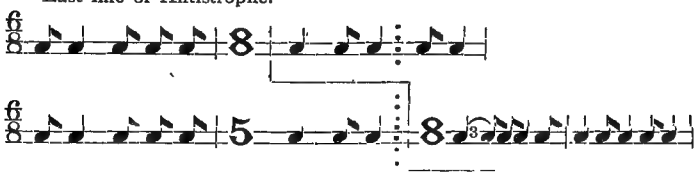
(Imitating the last line of Antistrophe.)



And here what we particularly notice is the structure of the Epode. And we have said that the 1st line of the Epode is generally an imitation of the last line of the Antistrophe. But in the present case we may also regard it as an imitation of the 1st line of the Strophe. For it partakes in a manner of both. For its first half is an exact repetition of the last line of the Antistrophe—though, by the way that we have

slightly altered the phrasing, it may not appear so to the eye. For it exactly repeats it all but the two last notes, and there it breaks off into a new rhythm for which reason we have been compelled to write the Dochmius bar of the Antistrophe as a Pæonic bar in the Epode, because it is not carried to its full conclusion. But let us now see how it repeats:—

Last line of Antistrophe.



1st line of Epode.

And now that we write the 3rd Bar of the Epode as a Dochmius bar, which we are at liberty to do, for it contains the same elements as a $\frac{3}{8}$ bar and a **5** bar, in which form we at first wrote it, we may see how perfect is the repetition. For it repeats exactly note for note, till the last two notes of the Antistrophe line, and then it breaks off, but only to carry on the repetition more perfectly, for it repeats the whole of the Dochmius bar of the Antistrophe twice over, and thus is there most beautiful repetition.

But we have said that it is also a repetition of the 1st line of the Strophe. And here we had better use the word, Imitation, instead of repetition, for the repetition is not so close as in the instance we have just been considering. And placing the 1st line of the Epode and the 1st line of the Strophe side by side, we shall see that a very close repetition extends to the end of the first half of the line, but after that it is rather loose imitation:

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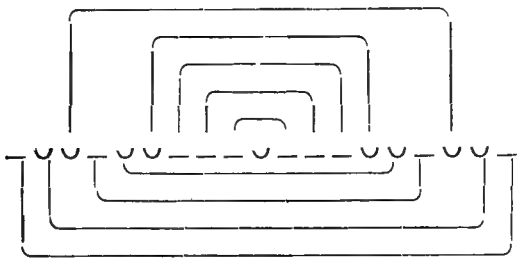
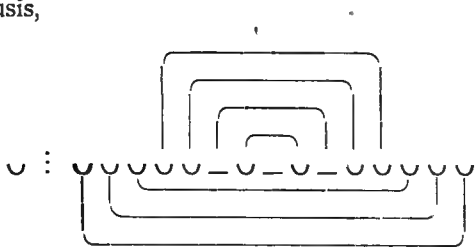
of treatment of the opening line. And in the 2nd Olympian it is the same:—

And in the 3rd Olympian the same:—



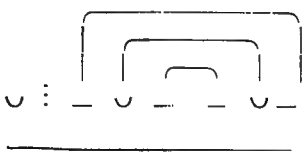
with a common syllable in the middle.

And in the 2nd Pythian the same only with the Anacrusis,



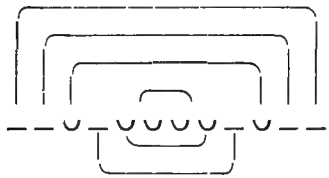
and also with a common syllable in the middle.

And in the 5th Pythian the same, with the Anacrusis,

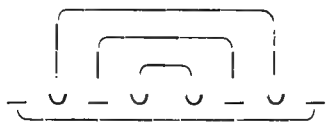


1 In Bockh's reading.

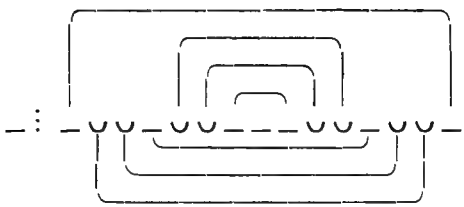
And in the 7th Pythian the same,



And in the 8th Pythian the same,

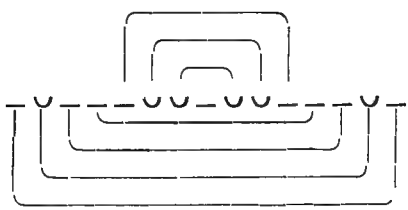


And in the 12th Pythian:—



with the Anacrusis and the common syllable.

And the 8th Olympian:—

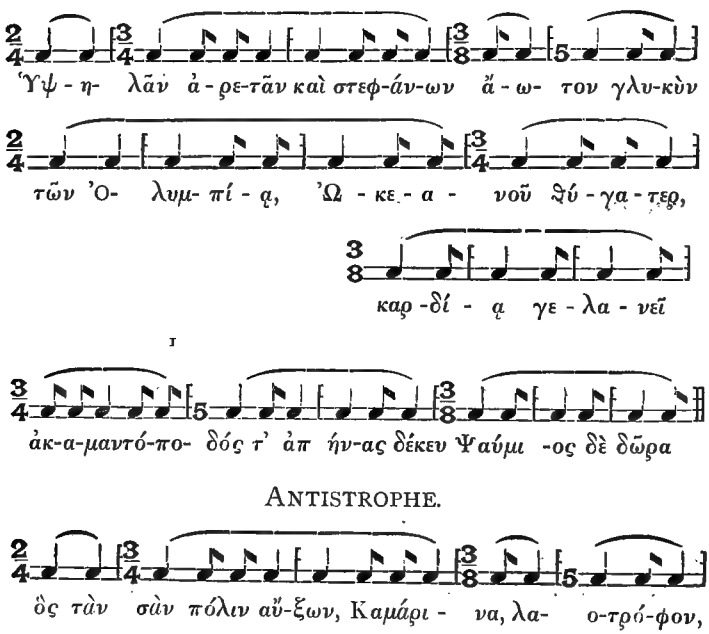


And the 9th Olympian, and the 11th Pythian, and instances of it are too numerous to mention, all having their 1st line so constructed that it may be read the same, backwards or forwards. And finding this art of construction, and also the numberless

imitations, both direct and by contrary motion, in the body of the odes, we may say Greek Music is indeed the Counterpoint of Rhythm, and what the Middle Ages did for Melody, the Greeks did for Rhythm. And the applicability of such a description of the Greek Music will be more apparent, when we shall have completed our study of the works of Pindar.

And now having given an example of the Æolian Rhythm in this ode we have just discussed, we will now give an example of the Lydian Rhythm, whose characteristic was a frequent use of the soft Ionic feet, that is to say, of $\frac{3}{4}$ time. And we will take the 5th Olympian as our example. And the accompaniment is here the Lydian Flute.

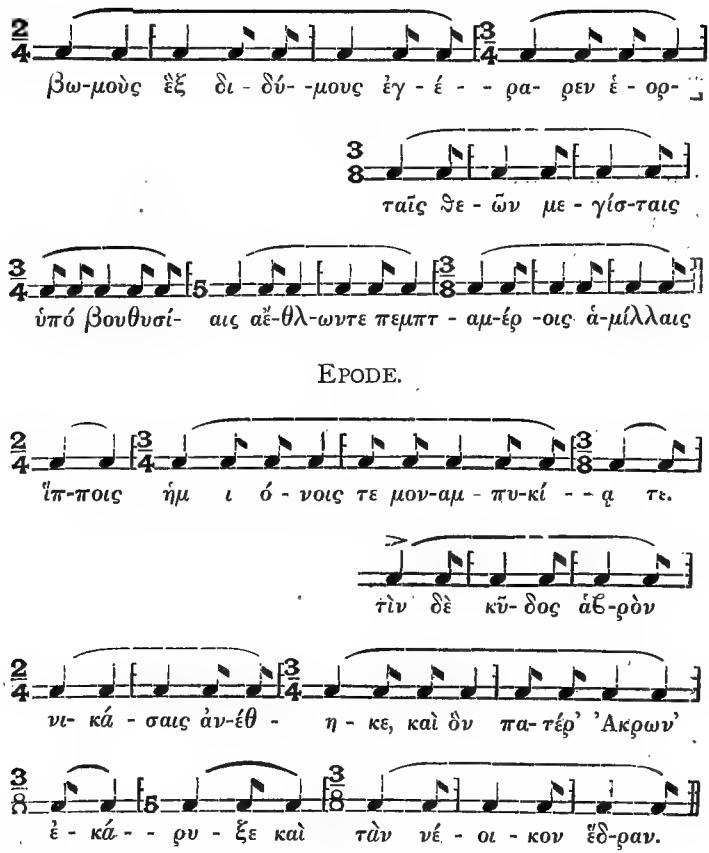
STROPHE.



[1]

ANTISTROPHE.

1 For this foot cf. p. 331 note.



where we may notice how charmingly he works up the phrases that he gave out in his first line in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{3}{8}$, and $\frac{5}{}$ time, and how he varies and scatters them through the piece, and brings them in, in beautiful sequence, in that last line of the Epode.

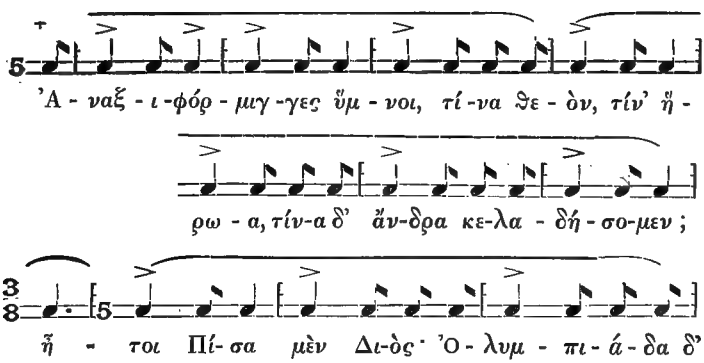
And the Strophe opens in that same swinging and graceful measure which we have seen Praxilla use, who invented Rhyme; and this is the typical Lydian Style And how does Pindar play with it, and makes offers at it, as in the 2nd line of the Strophe,

which might be really Lydian feet,

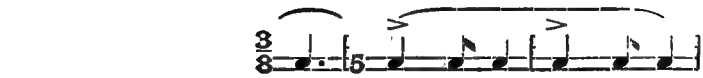
but he puts us off till the 4th with feints only. And thus he teases our ears with delay. And in the last line of the Epode it is the same. He again makes a feint at the Lydian measure in the second bar, but he shades off into it sooner here.

And now let us take an example of the Æolian Rhythm once more, with its light Cyclic Dactyls, and Trochees, and its light Pæons. And this that we shall give is one of Pindar's masterpieces, for it is wonderfully delicate and graceful, and it speaks of the lightness of women.

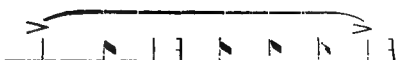
STROPHE.[1]



1 In this Ode, as I understand it, he has converted the Anacrusis to an Æsthetic figure, by using this $\frac{3}{8}$ bar | ♩ . |, which is really an ornamental Anacrusis. I have not hesitated to adopt this bar ♩ . | (*μακρὰ τρίχρονος*), not only from the smoothness and elegance it procures to the numbers, but also because it avoids any breaking into the Pæons, where it occurs in the middle of the line. In the arrangement of the first line of the Strophe I have differed from Bockh, and aiso in the last of the Epode. To other differences in succeeding Odes I shall not allude, and will only say that I have never altered his arrangement of the lines, except with very great reluctance, and then not often.



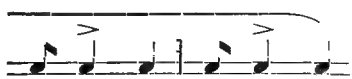
ἔσ - τα - σεν Ἡ - ρακ - λέ - ης



ἀ - κρό -θι - να πολ - έ - μου·

Θή - ρω-να δὲ τετ -ρao-ρί -ας ἔν - ε -κα νι - κα -φό-ρου

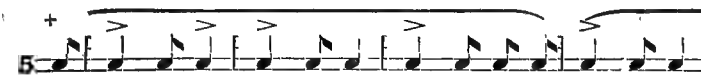
γε -γω - νη - τέ - ον, ὅ - πιν δι - και - ὸν ξέ - νον,



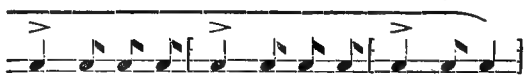
ἔ -ρεισμ' Ἀ - κρά -γαν -τος.

εὐ - ω-νύ-μων τε πα-τέρων ἄ -ω - τον ὀρ - θό-πο-λιν,

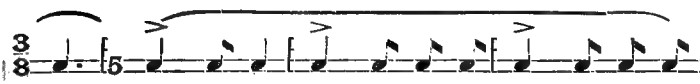
ANTISTROPHE.



κα - μόν -τες οἳ πολ -λὰ θυ - μῷ ἱ - ε -ρὸν ἔσ -χον οἴ-



κη - μα ποτ-αμ - οῦ, Σι -κε -λί ας τ' ἔ-σαν



ὀφ - θαλ -μὸς αἰ ὼν τ' ἔφε-πε μόρ σι μος

1 Or long by Ictus. Cf. the corresponding syllables in the other strophes. Although indeed this might be short, as it may well be in the Antistrophe, nd the syllables in the other strophes really have an ἀλογία.

πλοῦ - τόν τε καὶ χάριν ἄ-γων

γνη - σί - αις ἐπ' ἀ - ρε -ταῖς

ἀλλ' ὦ Κρό-νί-ε παῖ Ῥέ-ας, ἕ-δος Ὀ-λύμ-που νέ-μων

ἀ ἑθ - λων τε κο ρυ -φὰν πό -ρον τ' Ἀλ- φε - οῦ,

ἰ - αν - θεὶς ἀ - οι - δαῖς

εὖ φρων ἄ-ρου-ραν ἔ - τι πατ - ρί-αν σφί-σιν κό -μι-σον

EPODE.

λοι - πῷ γέ - νει τῶν δὲ πε - πραγ - μέ - νων

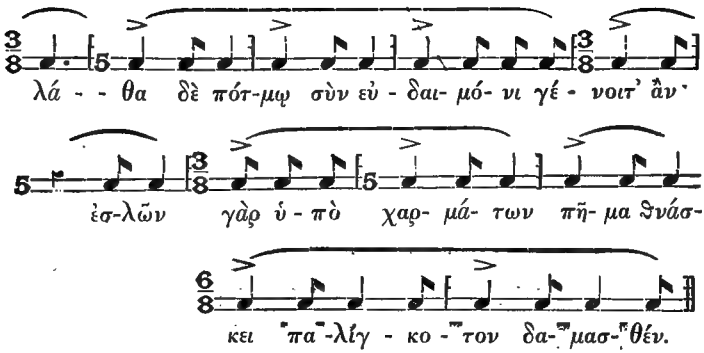
1 1

ἐν δί - κᾳ τε καὶ πα-ρὰ δί καν ἀ-ποί - η-τον οὐδ' ἂν

1

χρόνος ὁ πάν- των πα - τὴρ δύναι - το θέμεν ἔρ-γῳν τέλος·

1 1 1 These phrases must be allowed on sufferance, as they have scarcely the feel of the assumed Dochmius, and yet it is eminently necessary to sound them both together.

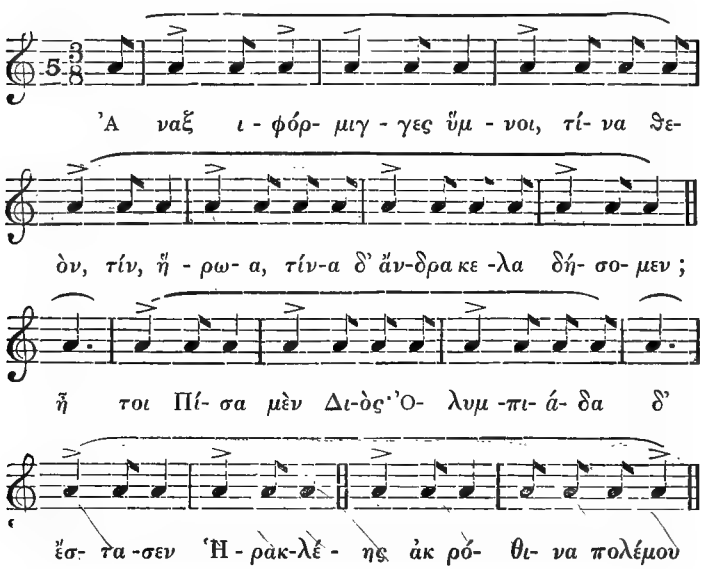


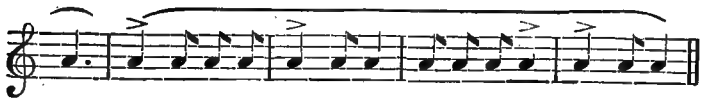
Now is not this light and graceful? And I think we may go on to try and express its beauty and symmetry yet more clearly to the ear, by a new method of notation. For these lines, we know, must be read straight on, without any pause between, but by adhering to the use of lines we at any rate suggest pauses, though we may not actually express them. At the same time, by adhering to the use of lines, we miss occasionally some of the finer points of the composition, as in the 2nd and 3rd lines of the above strophe, where it is plain that the 15 note and 20 note Pæonic Phrases of the 1st line are really repeated in the 2nd and 3rd line, though we were unable to express them properly, but must needs break up the 20 note Phrase into two Phrases of 10 notes each, because we adhered to the use of lines, and could not bend the Phrase over. Now in the performance of the piece this would not be felt, but the 20 note Phrase would still be there, however it were written in the copy. Just as in our own notation, double bars, which often come in the middle of Phrases, or real bars of melody, are by no means felt in the performance of a piece, but are as if they were not there at all. In this way I think we may better express the flow of the Rhythm by writing the music straight on, as in the

complete modern notation, and dropping henceforth the use of lines. For lines, indeed, are a literary contrivance for showing to the eye in the easiest and clearest manner the rhythm of the words: which, were the words written straight on, would be difficult to show, without a complicated and unsightly system of phrase-marks, &c., above the words. But with Music this is not so, for it has its system of phrases and bars, &c., which are a part of itself, and these things come natural to music, so that Music can be, and is better to be written straight on, since it possesses every aid to the exposition of the rhythm, while Literature, with the exception of lines, does not possess any aid at all. And it was natural indeed for the Greeks, whose music was so knit up with Language, to employ lines in their notation. For they wrote their words in lines, and set the notes above them. But this was often productive of difficulties of reading, when in intricate music, the Musical Phrase, as it so often does, extends from one line to another, or when the phrase stopped in the middle of a word, yet the line must needs go on to the end of that word, and so see a new phrase begin untimely; because the lines must always end with the end of a word. And there was another reason why the Greeks continued to write in lines, even when the intricacy of the music had made them very unsatisfactory vehicles of expression—and that was because there was always allowed the licence of lengthening or shortening a syllable at pleasure that occurred at the end of a line, and this was a very convenient licence for poets, which they made continual use of. And if the syllable were a long one that was wanted to be made short, we may explain the licence by saying that an ἀλογία, or superfluous accent, was placed on the musical note, and so a

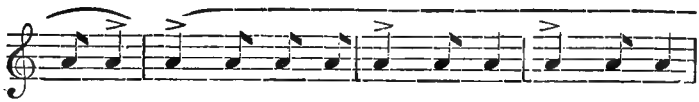
long syllable could be taken to its time. And if it were a short syllable that was wanted to be made long, in some circumstances, as in Iambic lines, the stress of the Arsis will account for it, and in other cases, we must allow that it was a pure licence that had crept in on the precedent of these other indulgences. In writing our music, then, henceforth, straight on, we must contrive some device by which we may still show where the lines end, on this very account. And we will employ double bars to show the end of lines, and we will say that, as a syllable was adiaphorous at the end of a line, similarly is it adiaphorous when it occurs immediately before our double bar. And we shall write it long or short agreeably as the poet used it. In this way we shall be able to employ the complete modern musical notation. And now we will write this last Ode of Pindar's in the style that we have said, and it will read much easier.

STROPHE.

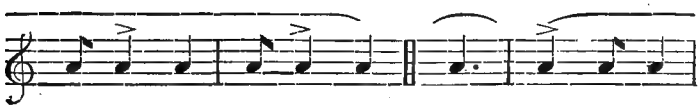




Θή - ρω - να δὲ τετ- ραο- ρί-ας ἕν - ε-κα νι - κα- φό-ρου



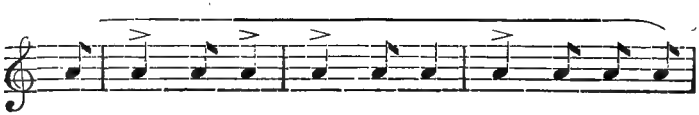
γε - γω - νη - τέ - ον, ὅ - πιν δι - και - ὸν ξέ - νον,



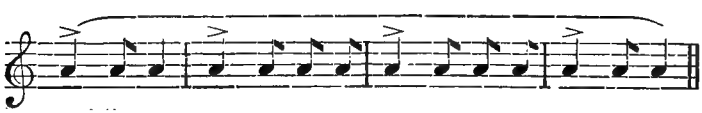
ἔ- ρεισμ' Ἀκ - ρά- γαν -τος, εὖ ω - νύ - μων

τε πα- τέ - ρων ἄ ω τον ὀρ - θό- πο- λιν,

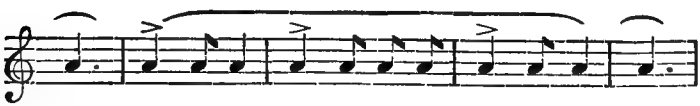
ANTISTROPHE.



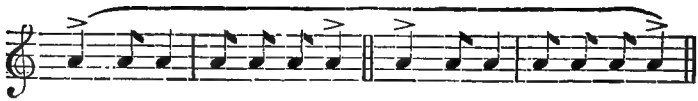
κα - μόν - τες οἳ πολ - λὰ θυ - μῷ ἱ - ε ρὸν



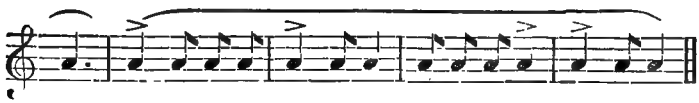
ἔσ - χον οἴ - κη -μα ποτ-αμ - οῦ, Σι -κε- λί - ας τ



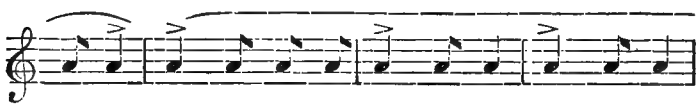
ἔ - σαν ὀφ-θαλ-μὸς αἰ-ών τ' ἔ- φε -πε μόρ



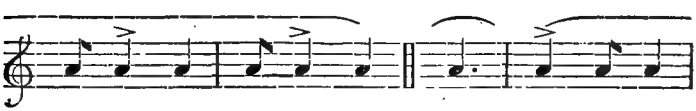
τόν τε καὶ χάρ-ιν ἄ-γων γνη- σί - αις ἐπ' ἀ - ρε-ταῖς



ἀλλ' ὦ Κρό-νι-ε παῖ Ῥέ-ας, ἕ-δος Ὀ-λύμ-που νέ-μων



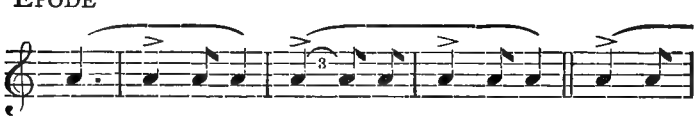
ἀ - έθ - λων τε κο - ρυ - φὰν πό ρον τ' Ἀλ-φε - οῦ,



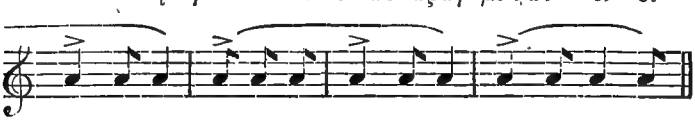
ἰ - αν - θεὶς ἀ - οι - δαῖς εὖ - φρων ἄ- ρου-

ραν ἔ - τι πατ ρί - αν σφί- σιν κό - μι - σον

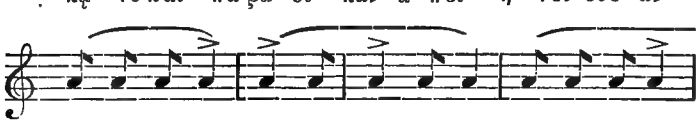
EPODE



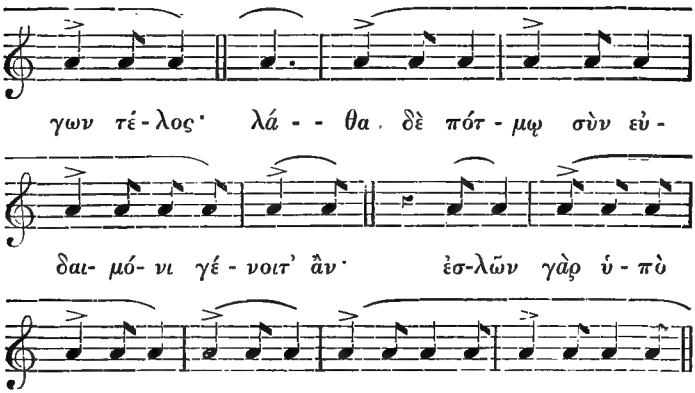
λοι - πῷ γέ -νει τῶν δὲ πε -πραγ -μέ-νων ἐν δί-



κᾳ τε καὶ πα-ρὰ δί - καν ἀ- ποί - η - τον οὐδ' ἂν



χρό-νος ὁ πάν - των πα - τὴρ δύ- ναι - το θέ-μεν ἔρ-



And now we will write a very difficult ode by the help of this new notation, which is one of the most intricate, without at the same time being one of the most pleasing. And this is the 2nd Pythian. And it is a pompous and laboured ode, in which he sings the praises of Syracuse.

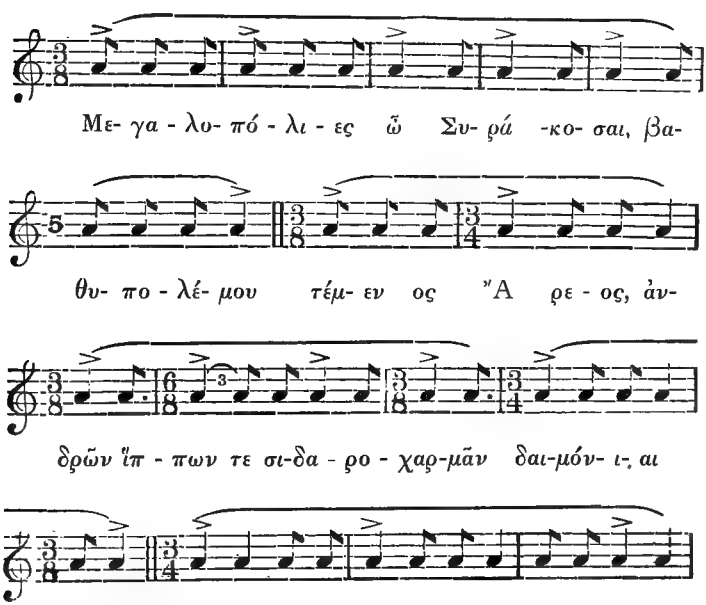
And the rhythm is a mixture of Æolian and Lydian.

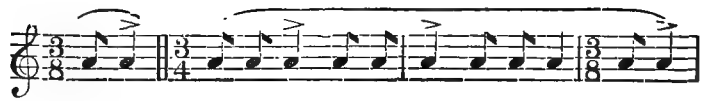
Μεγαλοπόλιες ὦ Συράκοσαι, βαθυπολέμου Στρ.
τέμενος Ἄρεος, ἀνδρῶν ἵππων τε σιδαροχαρμᾶν δαιμόνιαι
τροφοί,
ὕμμιν τόδε τᾶν λιπαρᾶν ἀπὸ Θηβᾶν φέρων
μέλος ἔρχομαι ἀγγελίαν τετραορίας ἐλελίχθονος,
εὐάρματος Ἱέρων ἐν ᾧ κρατέων
τηλαυγέσιν ἀνέδησεν Ὀρτυγίαν στεφάνοις,
ποταμίας ἕδος Ἀρτέμιδος, ἃς οὐκ ἄτερ
κείνας ἀγαναῖσιν ἐν χερσὶ ποικιλανίους ἐδάμασσε πώλους
ἐπὶ γὰρ ἰοχέαιρα παρθένος χερὶ διδύμᾳ Ἀντ.
ὅ τ' ἐναγώνιος Ἑρμᾶς αἰγλᾶντα τίθησι κόσμον, ξεστὸν ὅτ-
αν δίφρον
ἔν θ' ἅρματα πεισιχάλινα καταζευγνύῃ
σθένος ἵππιον, ὀρσοτρίαιναν εὐρυβίαν καλέων θεόν.

ἄλλοις δέ τις ἐτέλεσσεν ἄλλος ἀνὴρ
εὐαχεα βασιλεῦσιν ὕμνον, ἄποιν' ἀρετᾶς.
κελαδέοντι μὲν ἀμφὶ Κινύραν πολλάκις
φᾶμαι Κυπρίων, τὸν ὁ χρυσοχαῖτα προφρόνως ἐφίλασ' Ἀ-
πόλλων,

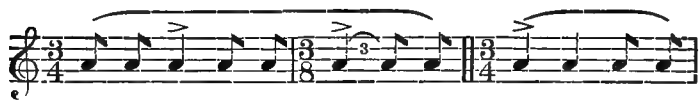
ἱερέα κτίλον Ἀφροδίτας· ἄγει δὲ χάρις φίλων ποίνιμος
ἀντὶ ἔργων ὀπιζομένα· Ἐπ.
σὲ δ', ὦ Δεινομένειε παῖ, Ζεφυρία πρὸ δόμων
Λοκρὶς παρθένος ἀπύει, πολεμίων καμάτων ἐξ ἀμαχάνων
διὰ τεὰν δύναμιν δρακεῖσ' ἀσφαλές.
θεῶν δ' ἐφετμαῖς Ἰξίονά φαντι ταῦτα βροτοῖς
λέγειν ἐν πτερόεντι τροχῷ
παντᾶ κυλινδόμενον·
τὸν εὐεργέταν ἀγαναῖς ἀμοιβαῖς ἐποιχομένους τίνεσθαι.

STROPHE.



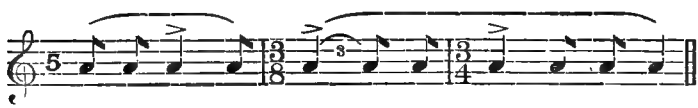


φέ-ρων μέ-λυς ἔρ χομαι ἀγ- γελ-ί - αν τετ-ρα-

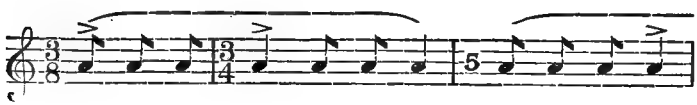


ορ ί ας ἐλ- ελ- ίχ θο- νος, εὐ - άρ μα τος

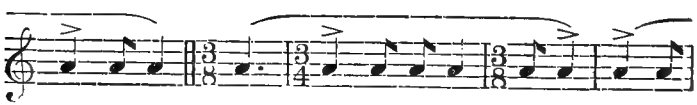
Ἰ έ ρων ἐν ᾱ κρα- τέ-ων τηλ αυ γέ-σιν



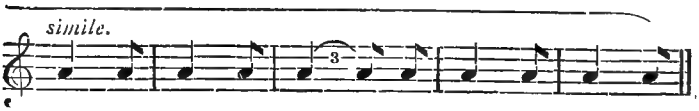
ἀν - έ - δη - σεν Ὀρ τυ γί - - αν στεφ-άν- οις,



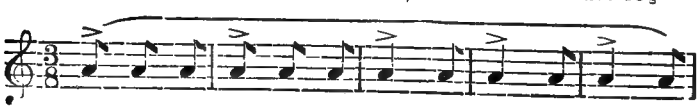
ποτ- αμ - ί ας ἕδ- - ος Ἀρ - τέμ- ιδ ος, ἃς



οὐκ ἄ- τερ κεί - νας ἀγ-αν- αῖ - σιν ἐν χερ-σὶ

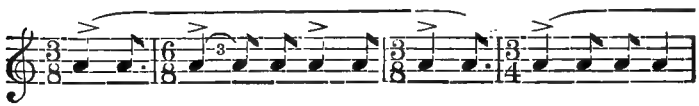


ποι - κιλ αν ί ους ἐδ άμ ασ - σε πώλ-ους

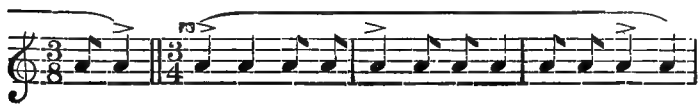


ἐπ - ὶ γᾶρ ἰ - ο - χέ - αι - ρα παρ - θέ - νος χε-

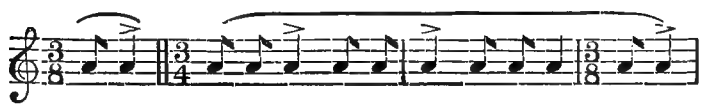
ρὶ δι - δύ- μᾳ ὅ τ᾽ ἐν - α - γών - ι - ος Ἑρ-



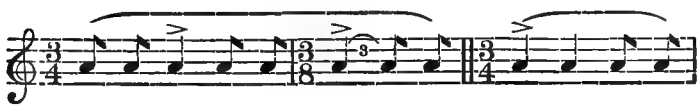
μᾶς αἰ- - γλᾶν-τα τί-θη- σι κό-σμον, ξεσ-τὸν ὅ-ταν



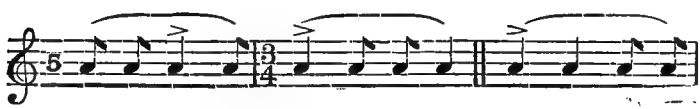
δίφρον ἔν ϑ᾽ ἅρ-μα-τα πει- σι- χά-λι - να κα- τα-ζευγ



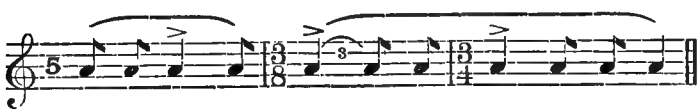
νύ - η σθένος ἵπ – πι- ον, ὀρ - σο-τρί-αι - - ναν εὐ-



ρυ- ϑί - αν καλ- έ ων ϑε-όν. ἄλ-λοις δέ τις



ἐτ - έ- λεσ - σεν ἄλ - λος ἀ-νὴρ εὐ - αχ έ α



βασ -ι - λεῦ - σιν ὕμ - νον, ἄπ - οιν᾽ ἀ ρε- τᾶς.

κελ - α - δέ - - ον - τι μὲν ἀμ - - φὶ Κι - νύ-ραν,

πολ-λά-κις φᾶ - - μα Κυπ-ρί-ων, τὸν ὁ χρυσο-

simile.

χαῖ τα προ- φρό- νως ἐφ - ίλ - ασ' Ἀπ - όλ- λων,

EPODE.

ἴ - ε - ρέ - α κτί-λον Ἀφ - - ρο - δί τας, ἅγ-

ει δὲ χάρις φίλων ποί- νι-μος ἀν τὶ ἔρ-γων ὀπ-

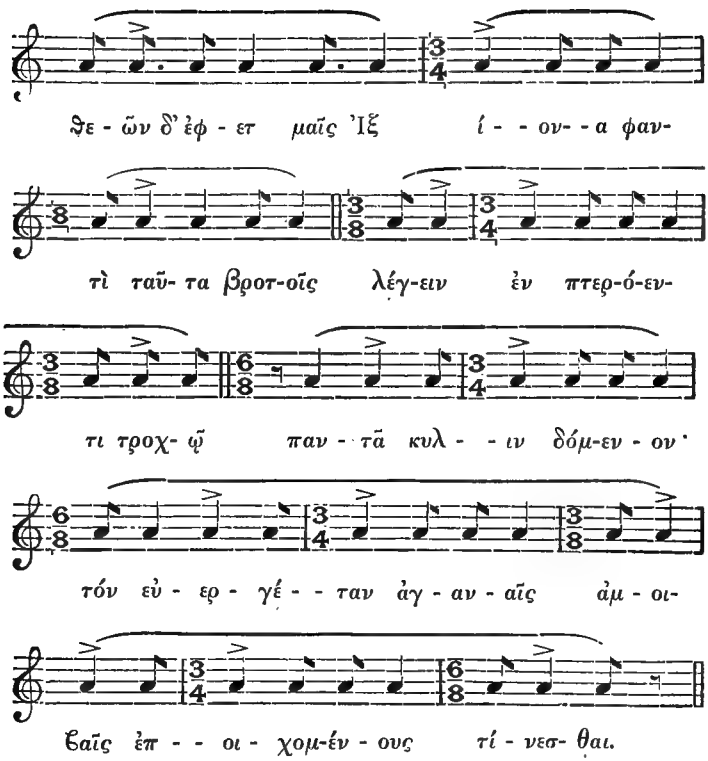
ιζ - ομ- έν- α· σὲ δ', ὦ Δει- νο- μέν-ει - ε παῖ,

Ζέφυρ -ί - α πρὸ δό-μων Λο-κρὶς παρ-θέν-ος ἀ-

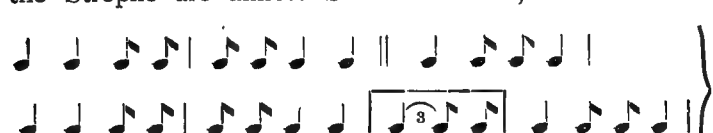
πύ-ει, πολ-εμί - - ων καματ-ων ἐξ ἀ - - μα-χάνων

δι ὰ τε - - ὰν δύν- αμ- ιν δρα-κεῖσ' ἀσ- φαλ-ές.

1



In which we may notice one or two remarkable inversions and imitations, as the 5th and 6th lines of the Strophe are almost Strict Imitation,

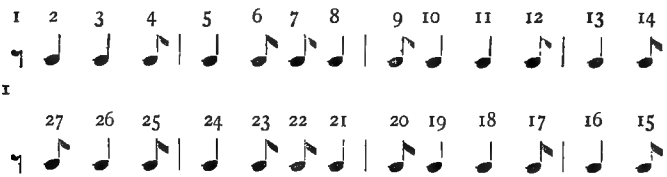


and the two last lines of the Epode are an admirable instance of Imitation by Contrary Motion, being com-

1 Dochmius with the 1st long resolved, and the 2nd and 5th notes in ἀλογία.

posed of two passages, the first, *recte* till the middle of the Ionic in the last line,

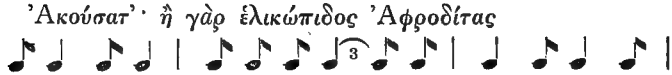
which from there repeats *retro*, as we may see, by setting the second passage under it, thus,



1 By Metathesis. See p. 341.

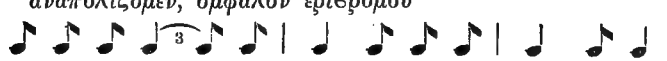
But in the following Ode[1] we have much more remarkable instances of such devices, and it is a masterpiece of rhythmic counterpoint:—

Ἀκούσατ' ἢ γὰρ ἑλικώπιδος Ἀφροδίτας



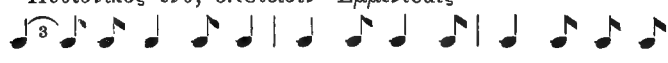
ἄρουραν ἢ Χαρίτων

ἀναπολίζομεν, ὀμφαλὸν ἐριβρόμου



χθονὸς ἀένναον προσοιχόμενοι·

Πυθιόνικος ἔνθ, ὀλβίοισιν Ἐμμενίδαις



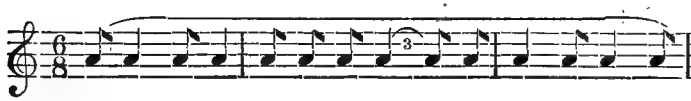
ποταμίᾳ τ' Ἀκράγαντι καὶ μὰν Ξενοκράτει

1 The 6th Pythian.

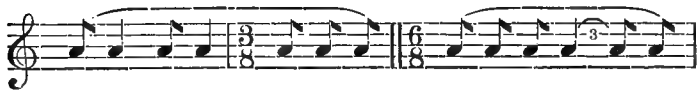
ἑτοῖμος ὕμνων

θησαυρὸς ἐν πολυχρύσω

Ἀπολλωνίᾳ τετείχισται ναπᾳ·

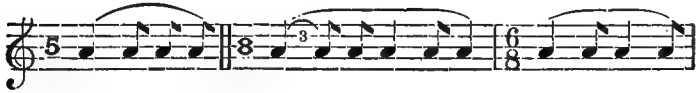


Ἀκ-ού- σατ' ἦ γὰρ ἑλ- ικ-ώπ - ιδ- ος Ἀφ-ρο-δί-τ ας

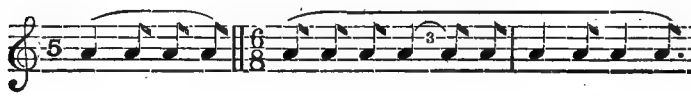


ἄ-ρου-ραν ἦ Χαρ-ιτ- ων ἀν-απ-ολ-ίζ - ομ-εν,

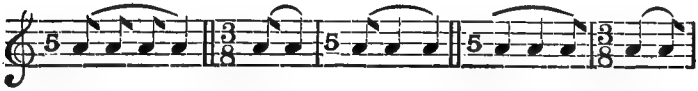
ὀμφαλὸν ἐρ - ιβ-ρό -μου χθονὸς ἀ -έ-ναν-ου προσ-



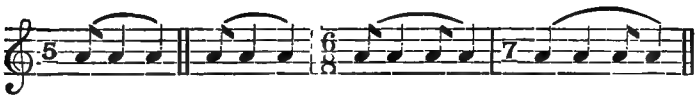
οι-χόμ-εν-οι· Πυ- θι-όν-ικ- ος ἔνθ' ὀλ- βί-οι- σιν



Ἐμ- μεν-ίδ-αις ποτ-αμ- ί- ᾳ τ' Ἀκ-ρά-γαν- τι καὶ μὰν

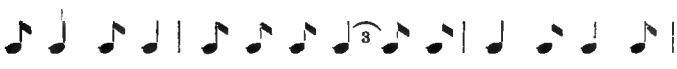


Ξεν-οκ-ρά-τει ἑ -τοῖ μος ὕμ-νων θησαυ-ρὸς ἐν πολ



υ-χρύ-σῳ 'Α-πολλω νί- ᾳ τε-τεί - χισ-ται νάπᾳ·

And now let us examine this Ode, and we shall see that the 2nd line imitates the 1st,



And the 2nd line imitates it thus,

but here it breaks off, and the imitation is taken up anew in the phrase of the 3rd line that immediately succeeds it,

carrying the 1st line nearly to its end, but there breaking off into a Pæon, with another of which it ends the line. And the 4th line begins with imitating the 3rd, but breaks off into Trochees and ends with a Pæon, which is the opening of the same 3rd line inverted,

The 5th line begins with an imitation of the 3rd line from the 2nd half of its opening foot,

makes a feint at continuing it with another Pæon, but glances off into a Ditrochee instead, and so settles into an imitation of the 4th line, which it continues to the end,

The 6th line resumes the imitation of the 3rd line, which itself was an imitation of the first line, and

this time the 3rd line is imitated from the beginning,

a continuance feinted at, as in the 5th line, and ultimately determined to a Ditrochee and Pæon as before,

only this time the Pæon is the inversion of that in the 5th line.

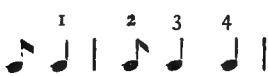
The 7th line,

which is immediately reproduced by Contrary Imitation in the 8th line,

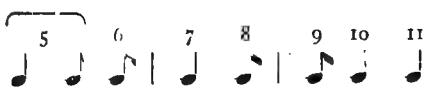
and the last foot is repeated at the end, but this time in its uninverted form,

And what shall we say of the last line, and how is its form determined? And the last line is determined in this way, for starting with the last bar of the preceding line, it simply repeats the notes backwards till the beginning of the 7th line, and so the piece ends with a most artful passage of Contrary Imitation, thus:

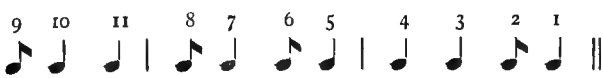
7th line



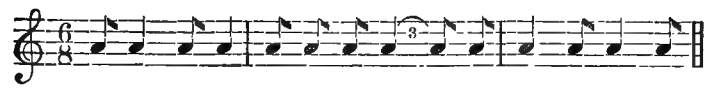
8th line



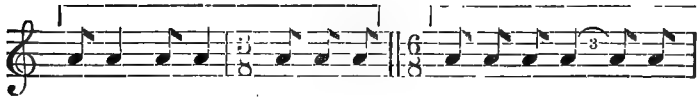
Last line



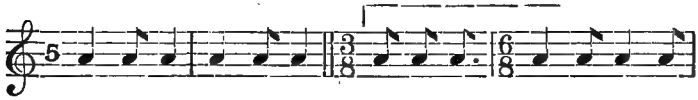
And now we may write these things over our notes as follows:—



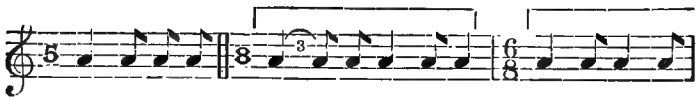
Imitation of 1st Line. Renewed imitation from



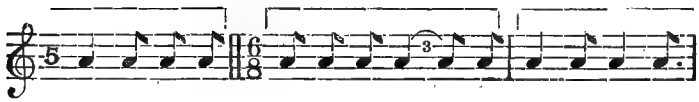
the place where the last left off. Renewed imitation not sustained.



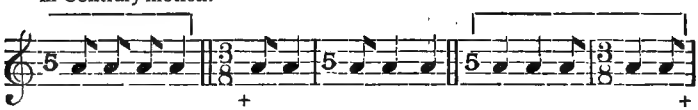
Secondary imitation of 3rd line. Imitation of 4th



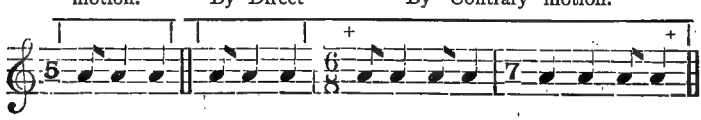
line. Renewed imitation of 3rd and 1st line branching



into imitation of 4th line with the close in Contrary motion. Imitation by Contrary motion.



Ditto by Direct motion. Imitation By Direct By Contrary motion.



And what we must admire in these two odes is that with all the intricacy of bar structure in the first, and of contrapuntal device in the second, the Phrases, for it is these we would now speak of, stand out quite clear and simple much more so indeed than in the earlier odes that we examined, and more so perhaps than we are likely to light upon again. For it is exceptionally simple phrasing, and shows us well that the same pattern is still preserved as the ground form of Phrasing, which we knew to be used by Homer himself—that is to say, 2 Phrases, or, at the utmost, 3 Phrases to the line—or now that the Musical Period extends so far beyond the limits of the single line, two Phrases we must say to the Clause, for the lines are the Clauses of the Period. And now we have seen this simple principle much violated in those earlier Æolian and Lydian Odes that we examined, and shall see it contradicted and infringed perhaps to the very verge of licentiousness in other odes of the same rhythms, on which the Dithyrambic influence was always most strong. But in the Dorian Rhythm, which is one that we have not yet examined, for we have hitherto only heard Æolian and Lydian Rhythms, it ever remained the governing principle. The Dorian Rhythm was the chastest and severest of them all, and yielded least to external influences, and the Dorian Rhythm best preserved the ancient Homeric Phrasing—two Phrases to the line, or sometimes three, Double phrasing or Triple Phrasing we have called it, and in our present method of notation it would be Two Phrases, or Three, to the Double Bar. But now the advance of Art had demanded a greater intricacy of beauty, which was otherwise indeed uncalled for in the music of Homer. For his Period was commensurate with his line, but our Period has several lines to compose it, and men wrote under quite

different conditions therefore now. And they must view large sweeps of sound, as he his short ones: yet could they go to no better master to learn how to treat their materials. And asking what was the Homeric principle of Phrasing, we shall remember that Homer always dovetailed his phrases into one another, by making the last note of the first of the two Phrases go to the first syllable of a new word, that so the break between the two might not be apparent to the ear, which was always likely to be apparent, owing to the original dual constitution of the Hexameter. And by this means there was a beautiful smoothness and integrity communicated to the line, which was the complete Period in those days. And now this principle of phrasing, which the Master of us all and king of all excellence and beauty had so exemplified continually, must receive a new and more artful development, and be applied to beautify that longer Period of many lines, which was now the form in use. And as he treated his Phrases, so did the Dorians treat their Clauses, weaving them together in beautiful union and by the same contrivance; so that the ear might never be assailed by interstices of sound, but that the complete Period might have the same integrity and unity which the Homeric line had, and its several parts be seen not as parts, but rather as blends of a graceful fusion.

And let us take an example of this from one of the Dorian Rhythms of Pindar. And we will take that most Dorian of his Odes, the 3rd Olympian, in which he invokes the patron deities of the Dorians, Castor and Pollux. And we will first phrase the words, to show our case the clearer, and then the music after. And since this is the first Dorian Rhythm that we have met with, let us admire its

might and majesty, as compared to the levity of some of those we have hitherto studied.

Στρ. α.

Τυνδαρίδαις τε φιλοξείνοις ἀδεῖν καλλιπλοκάμῳ θ' Ἑλένᾳ
κλεινὰν Ἀκράγαντα γεραίρων εὔχομαι,
Θήρωνος Ὀλυμπιονίκαν ὕμνον ὀρθώσαις, ἀκαμαντοπόδων
ἵππων ἄωτον. Μοῖσα δ' οὕτω μοι παρέστα μοι νεοσίγαλον
εὑρόντι τρόπον
Δωρίῳ φωνὰν ἐναρμόξαι πεδίλῳ.

Ἀντ. α.

ἀγλαόκωμον. ἐπεὶ χαίταισι μὲν ζευχθέντες ἐπὶ στέφανοι
πράσσοντί με τοῦτο θεόδματον χρέος,
φόρμιγγά τε ποικιλόγαρυν καὶ βοὰν αὐλῶν ἐπέων τε θέσιν
Αἰνησιδάμου παιδὶ συμμῖξαι πρεπόντως, ἅ τε Πίσα με γεγω-
νεῖν· τᾶς ἄπο
θεύμοροι νίσσοντ' ἐπ' ἀνθρώπους ἀοιδαί,

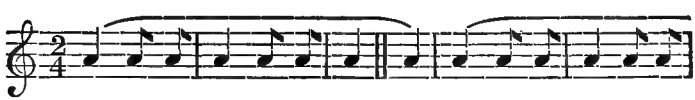
ᾧ τινὶ, κραίνων ἐφετμὰς Ἡρακλέος προτέρας Επ. α.
ἀτρεκὴς Ἑλλανοδίκας γλεφάρων Αἰτωλὸς ἀνὴρ ὑψόθεν
ἀμφὶ κόμαισι βάλῃ γλαυκόχροα κόσμον ἐλαίας· τάν ποτε
Ἴστρου ἀπὸ σκιαρᾶν παγᾶν ἔνεικεν Ἀμφιτρυωνιάδας,
μνᾶμα τῶν Οὐλυμπίας κάλλιστον ἄθλων.

And now it will be seen that the Epode does not dovetail its clauses as the Strophe and Antistrophe do. And object of this deviation is to effect a contrast, that the original pattern may come out all the bolder, when the Strophe and Antistrophe begin again, which they do directly the Epode finishes. And Homer made use of similar contrast for a like purpose; for in his Triple Phrasing, with which he diversifies his double Phrasing, the Phrases are generally separated phrases, as the Clauses are separated clauses in our Epode.

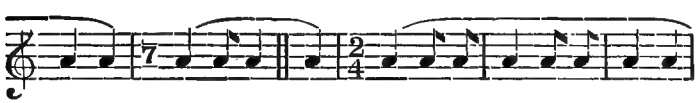
And now we will give the Music of this Dorian Ode, and the dovetailing will be between Double bars in the Music, as it has been between lines in the Poetry. And the Accompaniment to this Dorian Ode was the Lyre and Flute.[1]

STROPHE.

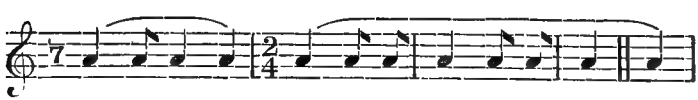
Τυν-δαρ - ίδ - αις τε φιλ - οξ- είν - - οις ἁδ- εῖν καλ-



λιπ-λοκάμ - ῳ Θ' Ἑλέν ᾳ κλειν- ὰν Ἀκ-ρά̣γ-αν-τα γερ-



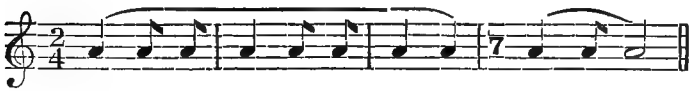
αίρ-ων εὔχ-ο-μαι, Θήρ ων- ος Ὀλ-υμ-πι-ον ἱ-καν



ὕμ-νον ὀρ - θώ - σαις, ἀκ- αμ - αν - τοπόδ - ων ἵπ-

1 V. 8.

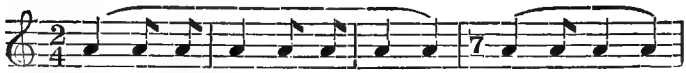
πων ἄ - ωτ - ον. Μοῖ-σα δ' οὔ - τω μοι παρ-έσ - τα



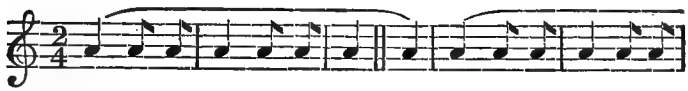
μοι νε - ο σίγ- αλ- ον εὑ - ρόν - - τι τρόπ-ον

Δω- ρί - ῳ φων- - ὰν ἐν- αρ - μόξ - αι πεδ-ίλ - ῳ

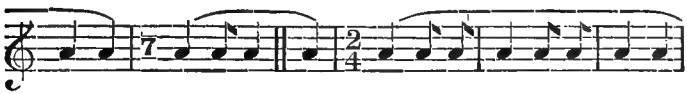
ANTISTROPHE.



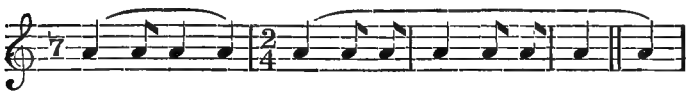
ἀγ- λα ό - κωμ-ον. ἐπ- εἰ χαί- ται σι μὲν ζευχ-



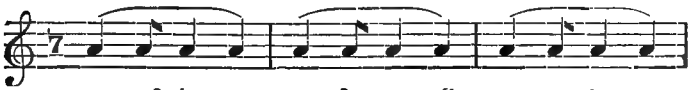
θέν- τες ἐπ - ὶ στέφαν - οι πράσ-σον-τί με τοῦ-το θε-



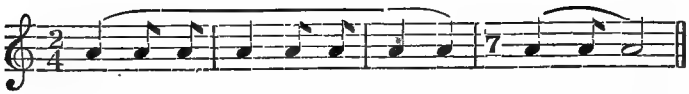
όδ- ματ - - ον χρέος, φόρ - - μιγγά τε ποι-κιλό - γαρυν



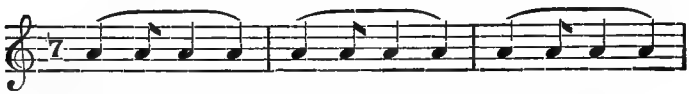
καὶ βο- ὰν αὐλ - - ῶν ἐπ - έ - ων τε θέσ - ιν Αἰ-



νη - σιδ-άμ - ου παι - δὶ συμ-μῖξ - αι πρεπ-όν-τως,

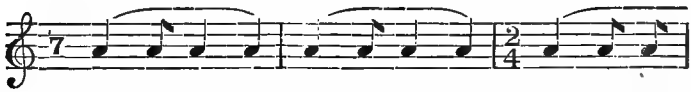


ἅ τε Πί σα με γεγ - ω - νεῖν· τᾶς ἄ - πο

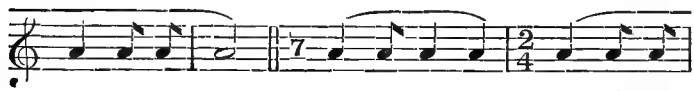


θεύ -μορ - οι νίσ - σοντ' ἐπ' ἀν-θρώπ - ους ἀ - οι- δαί,

EPODE.

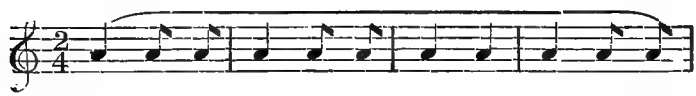


ῳ τιν - ὶ κραί-νων ἐφ - ετ- μὰς Ἡρ - ακ - λέ

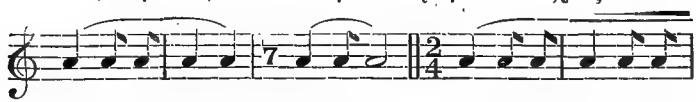


ος προτέρ - ας ἀτ - ρε- κὴς Ἑλ - - λαν - οδ - ί-

κας γλεφάρ - ων Αἰτ - - ωλ- ὸς ἀν - ὴρ ὑψ- όθ - εν

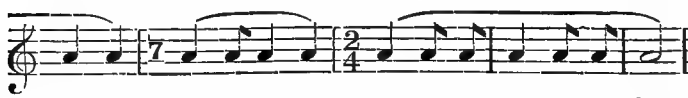


ἀμ - φὶ κόμ - αι - σι βάλ - ῃ γλαυ - κόχ - ρο - α



κόσμον ἐλ - αί-ας· τάν ποτε Ἴστρου ἀπ- ὸ σκι-α-

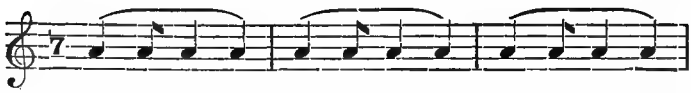
[1]



ρᾶν παγ ᾶν ἔν- ει - κεν Ἀμφιτ-ρυ - ω νι - ά - δας,

---

1 Of course this is strictly a bar of $\frac{6}{8}$ time, but since it is assimilated in succeeding Epodes to **7** time by an ἀλογία on the last syllable, and is commonly read as an Epitrite there, it has been thought allowable to regard it loosely as such here, for the sake of not disturbing in the slightest the principle of the structure. cf. infra p. —



μνᾶ - μα τῶν Οὐ - λυμ - πί· ας κάλ λισ-τον ἄθ- λων.

Now in this interlocking of the Clauses, or desire to give unity to the composition—and we may see another exhibition of the same desire by looking at the *wording* of the poem, for the Strophe ends in the *middle of a sentence*, which the Antistrophe takes up and concludes, and between the Antistrophe and the Epode there is only a comma, and no concluded sentence, and this is the nearly universal method of constructing the poetry, that there should be never a full stop where the new movement is to begin, but all should be blended and run on unbroken till the very end of the entire composition, and this we should have remarked more particularly, only it is not peculiar to the Dorians, but common to all the Rhythms—but in this locking of the clauses, I say, since we have chosen this as our illustration, we may discover the incarnation of the very soul and secret spirit of all Art, and especially of the Greek Art, which was Art's best child and dearest progeny. For the end of all Art is the fabrication of Unity. Whence some have not hesitated to assert, that the artistic genius is the surest particle of that Anima Mundi, which gave this world its being. For to effect Unity is to effect Creation. And though Imitation of Nature be in a manner creation, or rather, re-creation, and so fall within the scope of Art, yet is it not the heroic of Art, but rather the subaltern and domestic side of it. And Zeuxis was justly considered a greater painter than Dionysius, who merely drew the portraits of men faithful to the life. But Zeuxis, being asked to paint a Juno, sent for five of the most beautiful women of

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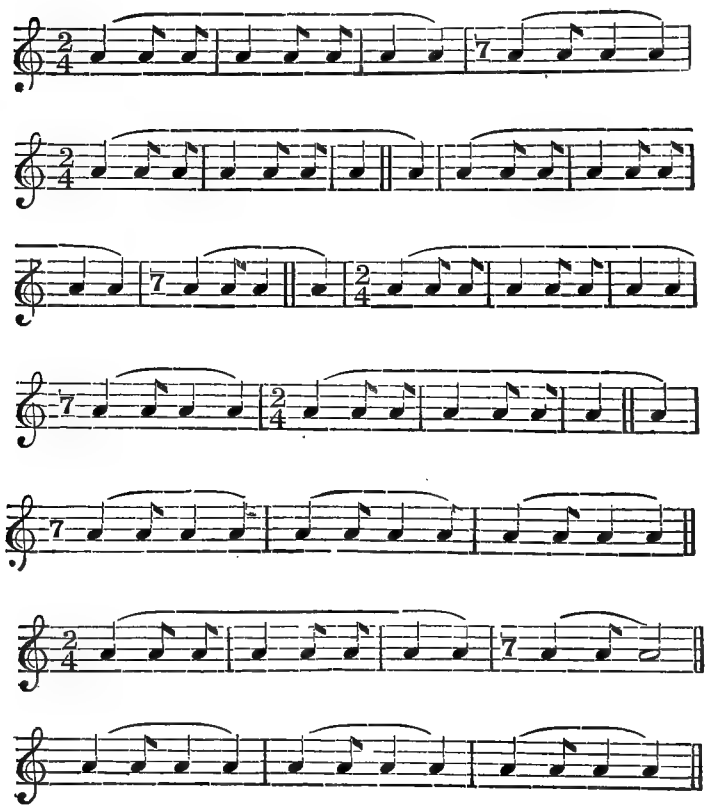
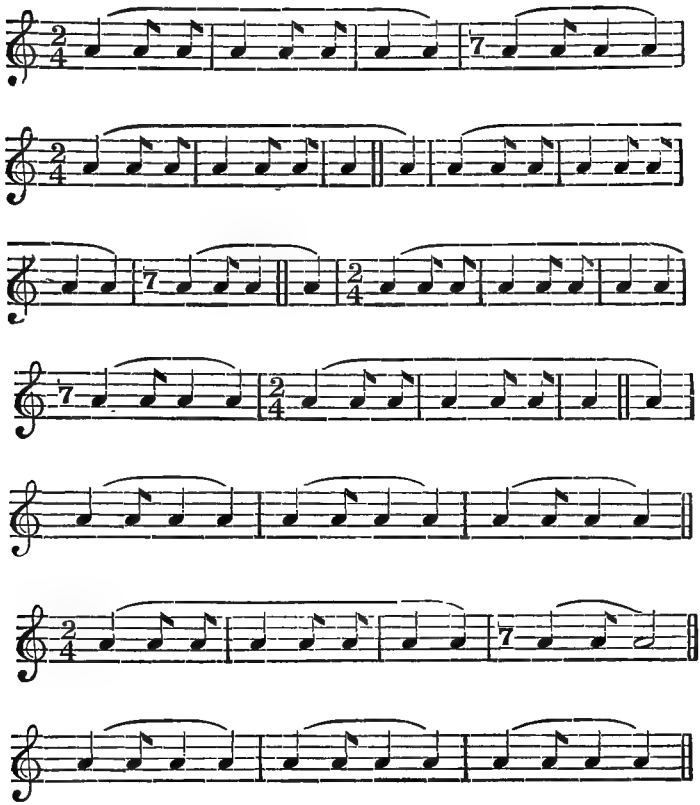
distort or shatter the Greek Music, which will ever live now.

Now having considered this beautiful Dorian Rhythm from this point of view, we may be allowed to re-write it here, for there is something else that we would say of it. And we will write it with the Strophe, Antistrophe, and Epode separate from one another, because this suggests the figures of the dance better, and it is in reference to the dance that we would at present consider it.

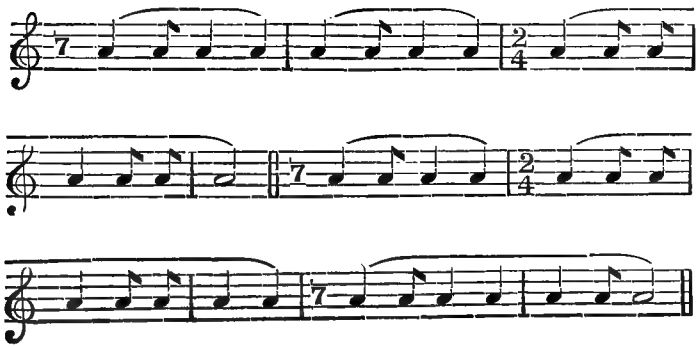
STROPHE.

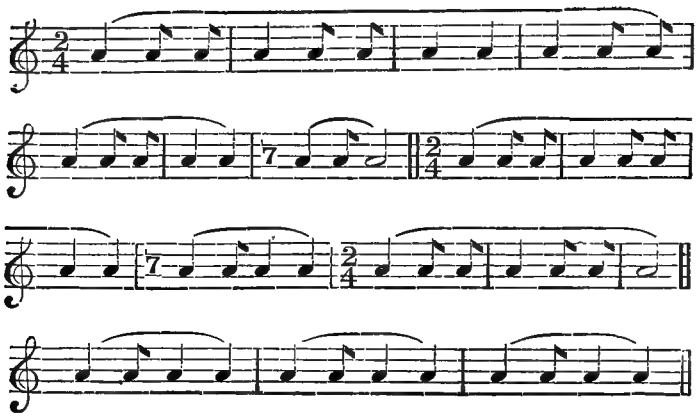


ANTISTROPHE.



EPODE.





Now if we will throw ourselves into the spirit of the dance, and imagine we see the dancers treading, we may make a very important discovery. For looking at the composition of the Phrases, and of the feet that form those Phrases, we shall see that there are but Two Phrases in the Music,

and , the first composed of two Dactyls and a Spondee, the second being the Dorian Epitrite. And the play of these Two Phrases makes up the music. Agreeably to this, then, there must have been Two Distinct Figures in the Dance. And I have always associated the Dactyls here with stamping of feet, like volleys of guns, ″ ⏑ ⏑ ″ ⏑ ⏑ ″ — —, and perhaps the hands were clapped, to bring out the power of the Rhythm more. Then at the Epitrite it was all softness and smoothness, and the dancers glided forward like swans, — ⏑ ′ — —. Then vollied again, and then glided on again. And in this manner I conceive it was danced.

But there is something further behind this, and more important than the mere figure of the dance. For what is this play of Two Subjects in the Music? And does it not bear a very strange resemblance to that form of composition, which we call a Fugue? For a Fugue is precisely what this is—a play of Two Subjects, which answer one another, and come running after one another in all sorts of fantastic sequences, precisely as these Two Subjects of our Dorian Rhythm do. And though the Fugues we are acquainted with are longer and more varied than this, yet they are none the less built upon the same original pattern, and the earliest Fugues that we know of in Europe, among them we may find instances of as great or greater simplicity of structure—but indeed it is not the simplicity or elaborateness of structure that we are concerned with at all, but the Root Form which pervades them all. And this is most certainly the true Fugue Form, and we shall by no means hesitate to call this piece a Rhythmic Fugue, for the play of Melodies in the Fugues we are acquainted with, is here matched by the play of Rhythms. And we have spoken of it as simple in structure, but we are not really justified in saying even that, for it is certain that the Two Melodies of our Fugues repeat in the course of the Fugue by no means oftener, but just about as often as we find the Two Rhythms repeat here.

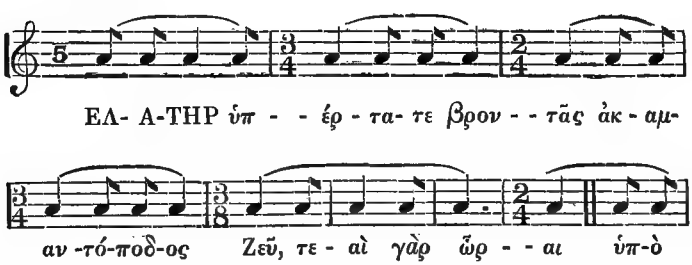
And this is no solitary instance that we have considered here, but is common to all the Dorian Rhythms. For all the Dorian Rhythms are constructed on this pattern—that is to say, they have Two distinct and well contrasted Subjects, that are given out in the 1st line, which is generally Invertible—*recte et retro*—as the 1st line of this one is, and probably

the origin of this device of Pindar's, which we have before now considered, was to secure freedom of working, and he contrived his first line which contained his subjects in such a way, that it might go either backwards or forwards, just as we contrive our subjects in our Fugues, so that they may go in Double Counterpoint, that is, either above or below each other. And all the Dorian Rhythms, as I say, are constructed on this model, Two Subjects, which are given out in the 1st line, which is generally capable of inversion, and the play of these two subjects forms the composition.

Yet we look in vain for this method of structure in the other Rhythms, and yet I must not say in vain, for some will certainly bear this form, but many will not yield themselves *readily* to it, which is always the best test to go by. For there is nothing that will not yield results under constant pressure, which is indeed a most dangerous engine to work by. But many will not yield to it, as I say, readily, and the few that will, are too few to estimate a principle by. And we must say roundly, that the other Rhythms are not constructed on this form, but only the Dorian is.

For take this Lydian Rhythm, and we shall find there is no trace of any such structure about it:

STROPHE.



ποι-κιλ - ό-φορ - μιγ-γος ἀ - οι - - δᾶς ἑλ- - ισ - σομ- ε-

ναί μ᾽ ἔπ-εμψ-αν ὑψ- ηλ-οτ-άτ - ων μάρτυρ᾽ ἀ - έθ-λων. ξεί-

νων δ᾽ εὖ πρασσόν-των ἔσ - - αν- αν αὐτίκ᾽ ἀγ-γελ-ί-αν ποτ-

ὶ γλυ-κεῖ-αν ἐσ - λοί. ἀλλ᾽, ὦ Κρόν - ου παῖ, ὅς Αἴτ-

ναν ἔχ-εις, ἵπ - ον ἀν - εμ - ό - ισ - - σαν ἑκ-ατ-ογ-

κεφ-άλ-α Τυ - φῶν-ος ὀμ-βρί - μου, Οὐ - - λυμ-πι-ονίκ-

αν δέκ-ευ Χαρ- ίτ-ων ἕκ - - α - τι τόν - δε κῶ - μον,

ANTISTROPHE.

χρον-ι - ώ - τα - - τον φά - ος εὐ - - - ρυσ-θεν - έ-

ων ἀρ - ετ-ᾶν. Ψαύ-μι - ος γὰρ ἵκ - - - ει ὀχ-έ-

ων, ὃς ἐλ -αί - ᾳ στεφαν- ω - θεὶς Πι - σά - τι- δι-

κῦ-δος ὄρ-σαι σπεύδ-ει Καμαρ - ίν- ᾳ. θε-ὸς εὖ-φρων εἶ-

η λοιπαῖς εὐχαῖς· ἐπ - εί μιν αἰ-νέ - ω μάλα μὲν τρο-

φαῖς ἑτ - οῖ-μον ἵπ-πων, χαί - ρον-τά τε ξεν-ί - αις

παν-δόκ-οις καὶ πρὸς ἁσ - υ - χί-αν φιλ-όπ-ολ- ιν

καθ-α- ρᾳ γνώ - μᾳ τετ- ραμ-μέν - ον. οὐ ψεύ-δε-ϊ τέγ-

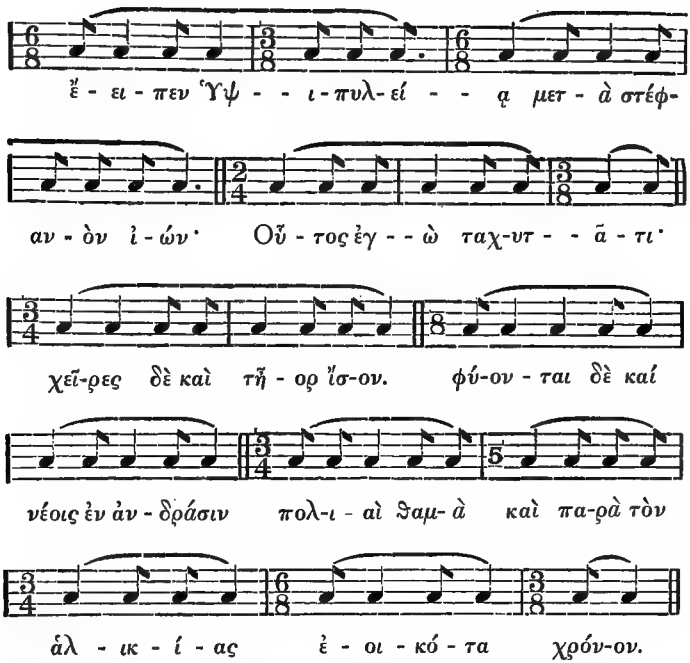
ξω λόγον· δι - ά - πει- ρά τοι βροτ- ῶν ἔλ - εγχος·

EPODE.

ἥ - τις Κλυμέν - - οι ο παῖ - δα Λαμ- νι - ά-δων

γυν-αι κῶν ἔλ - υσ εν ἐξ ἀτ ι μί - ας.

χαλ-κέοι - σι δ' ἐν ἔν - τε - σι νι - - κῶν δρό-μον



And it is a flush of glorious measures, and overloaded with ornament to the verge of licentiousness. And there is not a trace of any such method of structure about it, and this is true about all its kind. And contrasting its floridness with the severity of that Dorian Rhythm, we may say that the Dorian Rhythm is the Strict Style of Greek Music, and the Lydian and Æolian Rhythms, the Free Style. And that the essence of the Strict Style is construction in Fugal Form, while of the Free Style it is to dispense with any such severity of structure.

And taking another Dorian Rhythm,[1] we shall very soon see the difference between the two:

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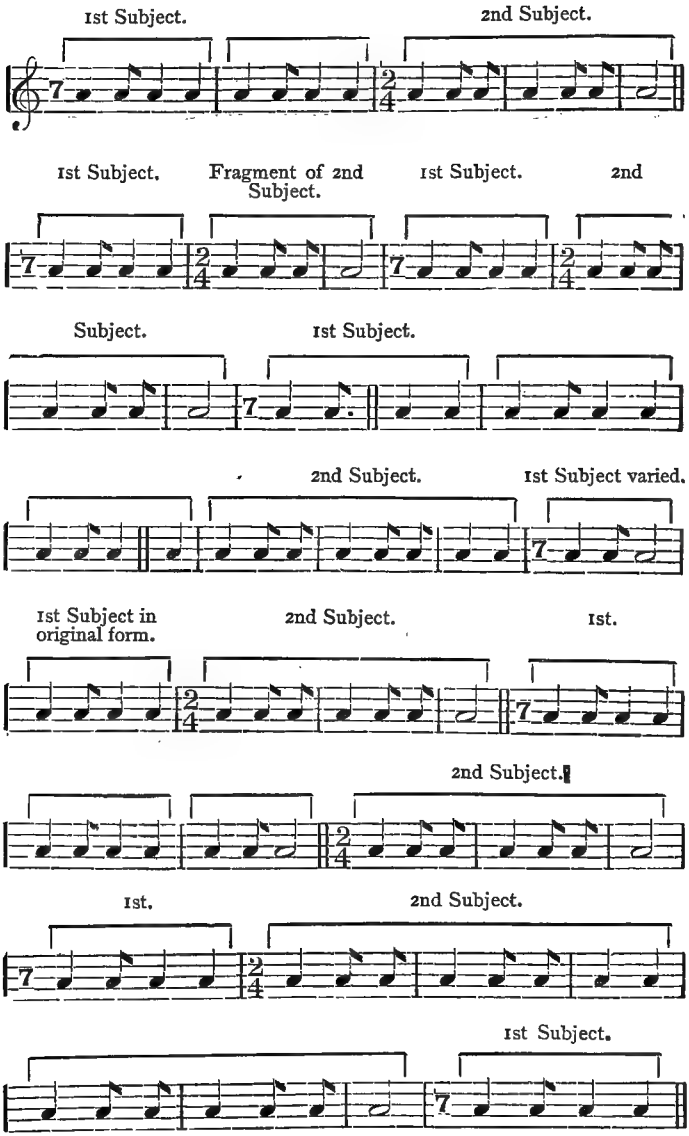
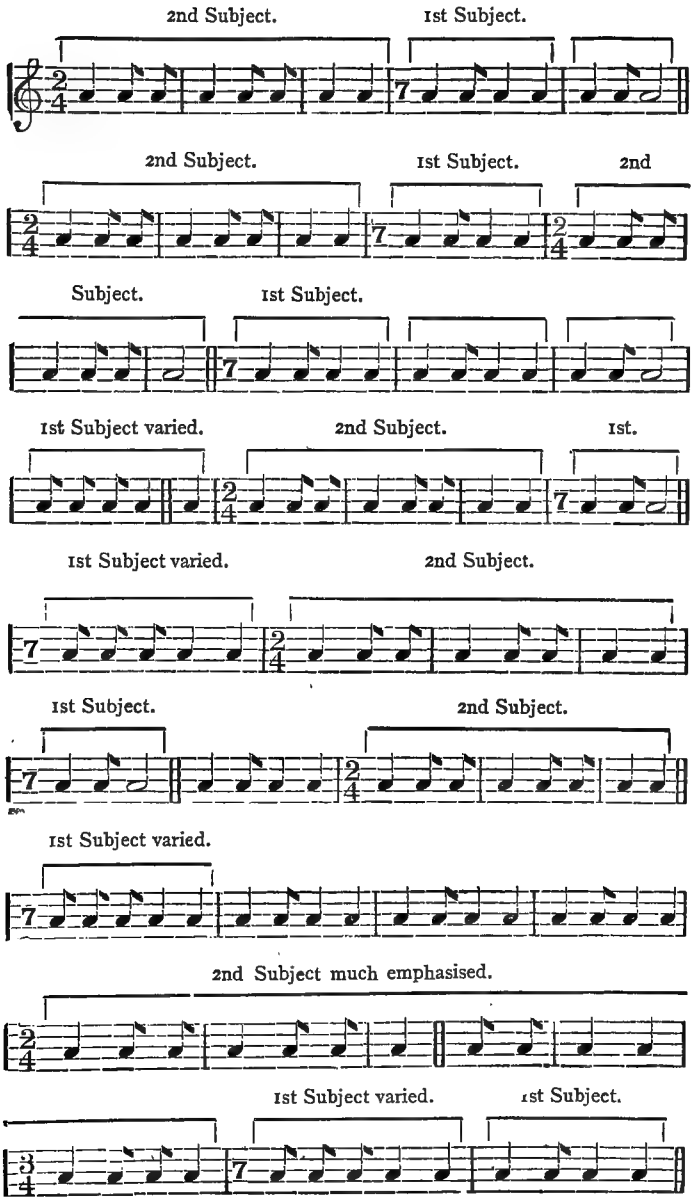
1 1st Pythian.

STROPHE.



Antistrophe the same.

EPODE.


2nd Subject.
1st Subject.
2nd Subject.
1st Subject.
2nd
Subject.
1st Subject.
1st Subject varied.
2nd Subject.
1st.
1st Subject varied.
2nd Subject.
1st Subject.
2nd Subject.
1st Subject varied.
2nd Subject much emphasised.
1st Subject varied.
1st Subject.

Or that fine Dorian Rhythm, the 1st Nemean,

STROPHE.

1st Subject.

2nd Subject.

1si. 2nd Subject. *simile*

2nd Subject much emphasised.

simile

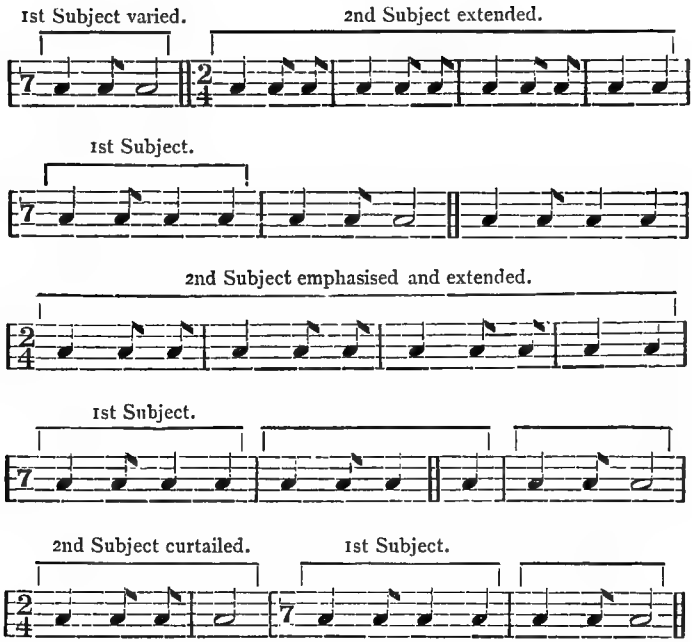
2nd Subject.

&c.

Antistrophe the same.

EPODE

1st Subject varied. 2nd Subject.



Now we may well ask how did the Dorians develop this method of structure, and was it some peculiarity of their dances, whose measured tread certainly gave their Rhythm its body and majesty? or was it not rather that they were the direct heirs of the Homeric Music, in which we noticed, as already laid down before the times of Homer, that principle of structure, which we described as the mysterious secret of all Musical Form, or more generally of Music itself. For the ground Phrasing of Homer, as we mentioned a page ago, was Two Phrases to the line. But it is of the Feet he used that we are now rather speaking, for these are rather the prototypes of the Dorian Rhythm. For the Feet of the Hexameter are Two in number, — ∪ ∪, and — —, and the play of these Feet makes the music; and if we will but consider the Dorian

Subjects as a development of these feet, for they are two in number likewise, and their play makes the piece, we may say indeed that the Hexameter was a Fugue in embryo, and only waiting for an expansion of its parts, to assume the trappings and complexion of regular Fugal Form. And the same principle of Contrast, which governed the Natural Selection of the Feet that should compose the Hexameter, governed the artistic choice of Subjects that should form the Dorian Fugue, for these two subjects, — ∪ ∪ — ∪ ∪ — —, and — ∪ — —, which form the subjects of the Fugues we have written, and others that form the subjects of others in like manner, are obviously chosen for their contrast to each other, just as the light Dactyl and the grave Spondee got their footing in the Hexameter originally for the same reason.

And Pythagoras makes much of the number 4, but the writer of this book would rather vaunt the number 2, which is the Musical Number of the world. For Music is itself a Dualism, which is composed of the conjunction of two elements, the one Musical, the other Poetical, the one Sensuous, the other Spiritual, the one owing its origin and development to Instruments in company with the Dance, the other owing its origin and development to the Voice in company with Language. And Music in a more abstract sense is also compounded of two elements, which according to the Greeks were Male and Female; for it is composed of Rhythm and Melody. And Rhythm is the male element, and Melody is the female. And this, which shows particularly in the texture of Music itself, is reflected likewise in the instruments that play it. For they are divided into two great groups—Instruments of Rhythm, which are the Drums, and Instruments of Melody, which are the Pipes and

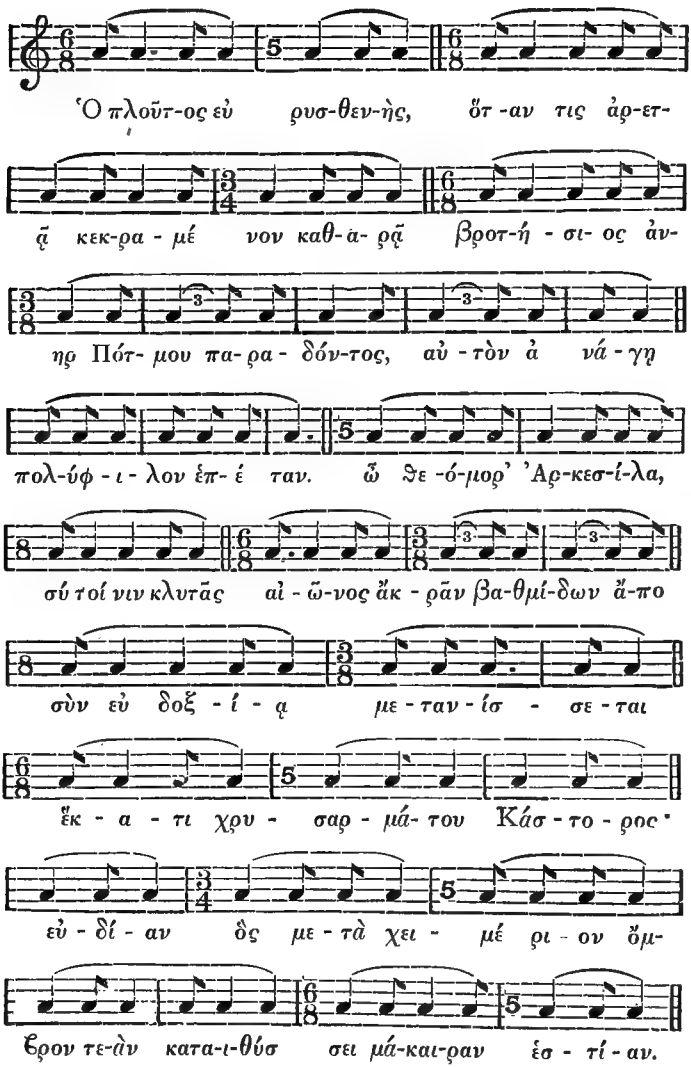
Lyres. And each Musical Bar or Foot must consist of 2 parts, the Arsis and the Thesis, the heavy beat and the light beat. And each line or Clause does normally consist of Two Phrases. And the essence of our latest Rhythm has consisted of Two Subjects. And the progress of Musical Form goes by doubling. And first we had one line, the Hexameter, which was composed of two parts; and then the two-line Period under Archilochus; and then the four-line Period under Sappho and the Lesbians. And then this was doubled by virtue of the Two Movements of the Dance, the Strophe and Antistrophe—the Turn and Counter-turn. And the Scale, in like manner, proceeded by doubling. And thus Melody follows the steps of Rhythm. And Harmony, which is the latest development of Music, follows in the same line—for Harmony is a combination of 2 Melodies, no longer side by side, but one above another. And other instances of the goings on of this doubling in the development of Music we have seen in the course of our History—how the instruments doubled their strings and the pipes doubled, and the Choruses doubled. And for ever there has been, and ever will be a repetition of the Primal Form on which the Art rests. And we have chosen before to typify the secret character of our art by the use of the Angle, which consists of two lines united in eternal conjunction, and each indispensable to the other's being. But the Greeks, with more perfect beauty of expression, pourtrayed Music as the Androgyn, being the essence of all Love and Unity, for only by Love can Two be made One, being indeed in its turn a type of that greater existence, whom Zoroaster said was Two, though he knew in his heart that He still was One.

Now I will give two more examples of the Free

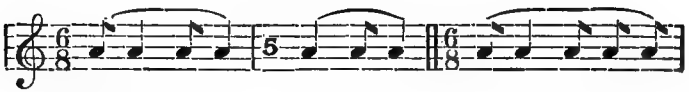
Style, by way of contrast to these last, and so draw on to a conclusion :—

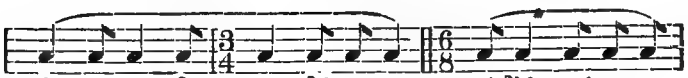
THE 5TH PYTHIAN.

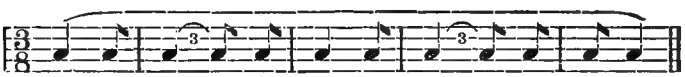
STROPHE.

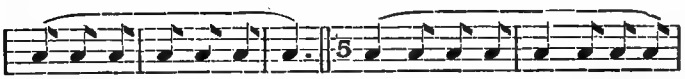


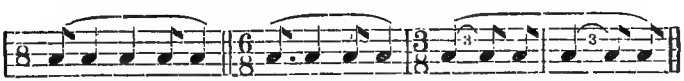
ANTISTROPHE.

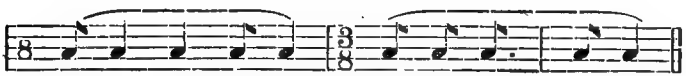


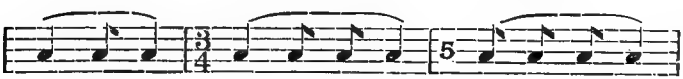


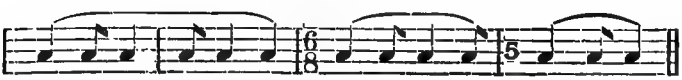




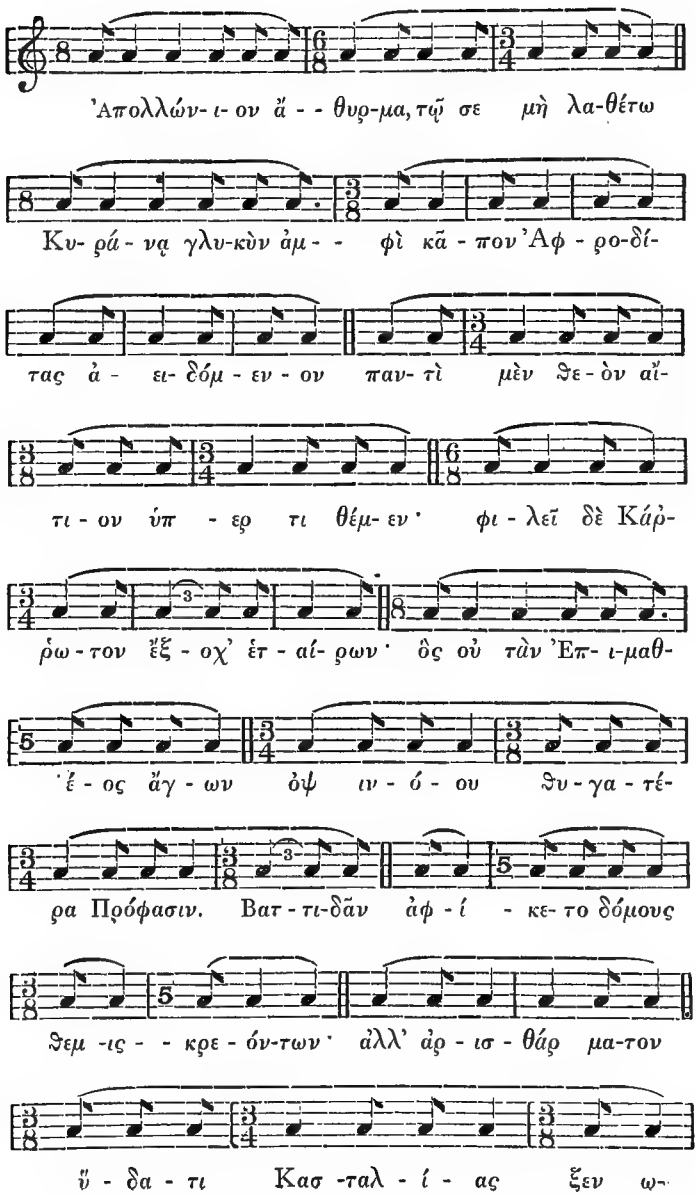


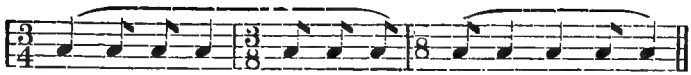






EPODE.

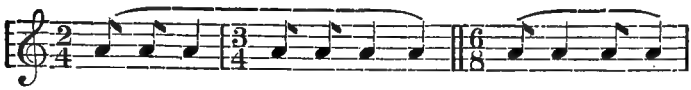

Ἀπολλών- ι- ον ἄ - - θυρ-μα, τῷ σε μὴ λα-θέτω
Κυ- ρά - νᾳ γλυ-κὺν ἀμ - - φὶ κᾶ - πον Ἀφ - ρο-δί-
τας ἀ - ει- δόμ - εν - ον παν- τὶ μὲν θε - ὸν αἴ-
τι - ον ὑπ - ερ τι θέμ- εν· φι - λεῖ δὲ Κάρ-
ῥω - τον ἕξ - οχ' ἑτ - αί- ρων· ὃς οὐ τὰν Ἐπ- ι-μαθ-
ἑ - ος ἄγ - ων ὀψ ιν - ό - ου θυ - γα - τέ-
ρα Πρόφασιν. Βατ - τι-δᾶν ἀφ - ί - κε- το δόμους
θεμ -ις - - κρε - όν-των· ἀλλ' ἀρ - ισ - θάρ μα-τον
ὕ - δα - τι Κασ -ταλ - ί - ας ξεν ω-

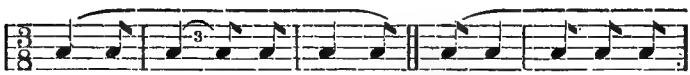


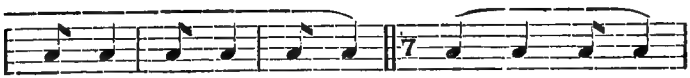
In which we may admire the grace of the Strophe's close, and also the exuberance of the Metabole, or Change of Time, which is perhaps still more strongly marked in the following:

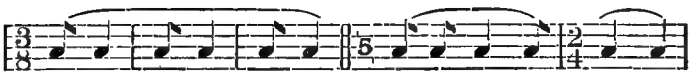
OLYMPIAN XIII.

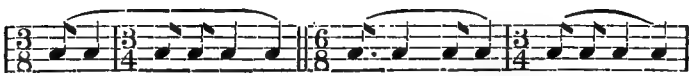
STROPHE.

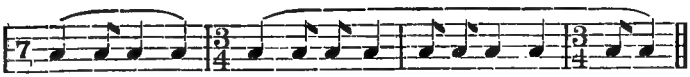


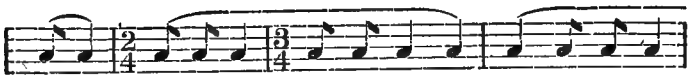




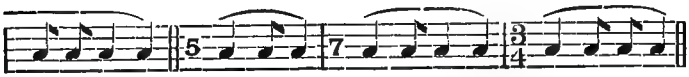






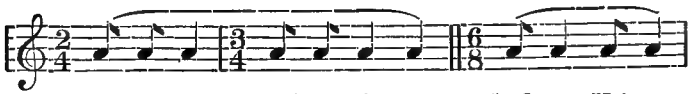


Δί-κα καὶ ὁμ-ότ - - ρο-πος Εἰ-ρά-να, τάμ-ιαι ἀν-



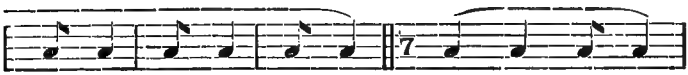
δράσι πλούτου, χρύ-σε-αι παῖ-δες εὐϐούλου Θέμιτος·

ANTISTROPHE.

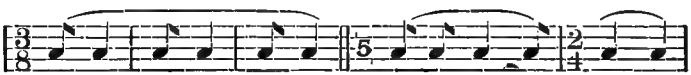


ἐθ-έλ-ον τι δ' ἀλ-έξ-ειν Ὕϐριν, Κόρου

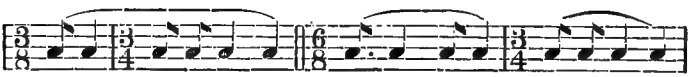
μα-τέ-ρα θρασύ--μυ-θον. ἔ-χω κα-λά τε



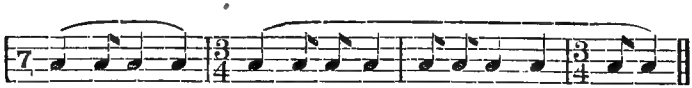
φρά-σαι, τόλ-μα τέ μοι εὐ θεῖ-α γλῶσ-



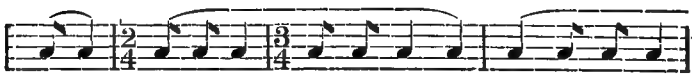
σαν ὀρ-νύ-ει λέγ-ειν. ἄ-μαχ-ον δὲ κρύ-ψαι



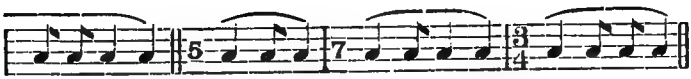
τὸ συγ- γεν-ὲς ἦ-θος. ὕμ-μιν δὲ, παῖ δες Ἀλά-τα,



πολ-λὰ μὲν νι-κα-φόρ-ον ἀγ-λα-ΐ-αν ὤ πασ-αν

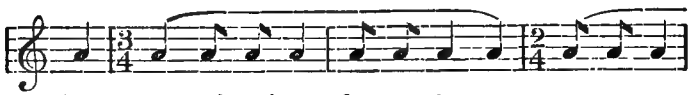


ἄκ-ραις ἀρ-ε-ταῖς ὑ-περ-ελ-θόν-των ἱε-ρο-ῖς

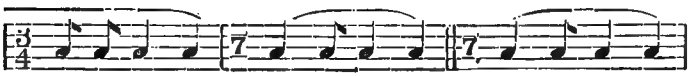


ἐν ἀ-έθλ-οις, πολλὰ δ' ἐν καρ-δί-αις ἀν - δρῶν ἔβαλον

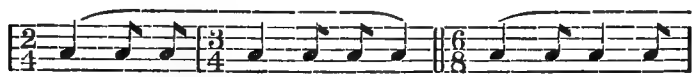
EPODE.



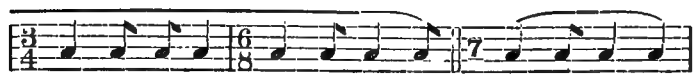
Ὦ - ραι πολ-υ-άν θε- μα ἀρ-χαῖ - α σο-φίσ-



μαθ' ἅ-παν δ' εὐ ρύν -τος ἔρ-γον, ταὶ Δι -ον - ύ

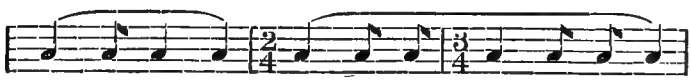


σου πό-θεν ἐξ - έφ -αν -εν σὺν βο η - λά

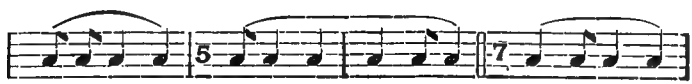


τᾳ χά- ρι -τες δι - θυ-ράμ- βῳ ; τίς γὰρ ἱπ - πεί

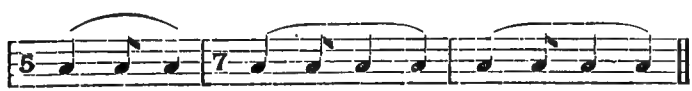
οις ἐν ἔν τεσ σιν μέ -τρα, ἢ θε -ῶν να-



οῖσ - ιν οἰ - ω - νῶν βα - σι λέα δί - δυ - μον



ἐπεθηκ' ; ἐν δὲ Μοῖσ' ἀ- δύπ-νο-ος, ἐν δ' Ἄρης ἀν-



θεῖ νέ - ων οὐ - λί - αις αἰχ - μαῖ- σιν ἀνδ-ρῶν,

And I would willingly give some more examples of the Dorian Rhythm, and also some beautiful Fragments of Bacchylides, and some Dithyrambic Fragments of Simonides, but it would only be to illustrate again similar principles to those we have met with already, which by this time we are in a position eminently to understand. For looking at all these compositions that we have met with here, and finding them so different to the music which we are accustomed to ourselves, we shall very readily be able to sum up the points of difference, and to write them in a few comprehensive characteristics. And if I were asked what constituted the crowning difference, or typical characteristic of Greek Music, and I am now speaking principally of those pieces that we have become acquainted with in the latter portion of its development, under the Choral Poets and Pindar—being asked, then, to select the leading characteristic. I should take this last Ode that we have given, as an eminently typical one of them all, and should say that the leading difference between the Greek Style and ours was this very use of the Metabole, which is so eminently marked in this last Ode, although the same characteristic is to be found penetrating them all. For not only are the Lydian and Æolian Rhythms rich in countless Metaboles, but the Dorian Rhythm equally so, for its play of Two Subjects is based on the Metabole, and the very essence of its beauty lies in it. Now there are some, no doubt, who judging other ages by the standard of their own will censure the use of this manner entirely, as meretricious and bad—they will see in it a straining after effect, a restlessness and feverishness, indeed, and compare it to restless modulation of key in our own music, and condemn it as unworthy of that chastity

of taste, for which the Greeks are so justly to be admired. But first we must remember that the Greeks lived in the youth and vigour of Rhythm, and we in its decay—then Rhythm was lusty and full of blood, now it is old and worn, and other and younger beauties of Music have risen up to compensate us for its loss. And to show this position a little plainer, let us see what we have lost which the Greeks had: We have lost 5 time, we have lost 7 time, we have lost their vivacious accentuation of the bar—every bar with us must have its accent on the first note in it, unless it be an irregularly formed bar—but with them all the regular bars admitted this vivacity, and the accent might fall where it pleased. And next the ἀλογία has wholly disappeared, which is ill replaced by our clumsy *rallentando.* And also that free play of Emphasis or Accent, (the Antithesis), which we call Syncopation, and which in excess is unpleasant to our ears. This has been the work of Phonetic Decay, and the Rhythm that we are acquainted with is at best a degraded and worn Rhythm. So that we must be chary of taxing a younger age than ours with the fullness of its Rhythmic life, for this would be like an old man carping at the buoyant spirits of youth, because he can no longer feel them himself. For we indeed are the old of the world, and what we falsely call antiquity is its youth; for if we are still the buds on the rosebush, the same plant has produced us all, and those that are perished and gone were the roses of its prime, but we are the seed of old age. How old and tired a Time does ours seem by contrast to this glowing one!—our Time, which starts and continues with mechanical precision the same from beginning to end.

Now this freedom of Rhythm we found was introduced into Greek Music by the influence of the

Dithyramb. For the regularity of Homer's music resembled the decrepitude of ours, as indeed infancy and old age are always near together, and the simplicity of the first is repeated in the feebleness of the second. And although from his time onwards we remarked a growing freedom of rhythmic movement, yet it did not come before us in any pronounced manner till the Dithyramb began to exercise its influence on Music, which by breaking through the conventional forms, and courting or rather demanding freedom of treatment, seemed first to have turned men's minds to the possibility of such free musical utterance as we have just been considering. The Metabole, then, was the first transfiguration of the Dithyramb; but a second and greater nobility awaited it, which however we cannot at present consider. For we left it basking at the court of Hiero, and thither we must return for a moment, to speak first of other things than it. For we have not yet said what wealth was poured on the musicians there, or what luxurious lives they led in the sunshine of opulent Syracuse. Indeed it was well that they developed their wonderful freedom of style, seeing how easily life came to them all. For the court of Hiero was the wealthiest and most gorgeous court after the court of the Persian kings,[1] and Hiero was the most lavish and liberal of princes. And there he lived "in the fragrance of the sweetest music, that we sing," says Pindar, "as we sit round his hospitable table."[2] And Pindar says that "the sweetly sounding lyres and the dances recognise Hiero as he

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[1] *ἀφνεὰν μάκαιραν Ἱέρωνος ἑστίαν.* Olymp. I. 17.

[2] *μουσικᾶς ἐν ἀώτῳ οἷα παίζομεν φίλαν ἄνδρες ἀμφὶ θαμὰ τράπεζαν.* Ib. 22.

enters the hall."[1] And there is a sheen of gold all around, and the court of Hiero is like the court of Menelaus, *ὥςτε γὰρ ἠελίου αἴγλη πέλετ' ἠὲ σελήνης δῶμα καθ' ὑψερεφὲς Μενελάου κυδαλίμοιο.* And the verses of Pindar are dusted with gold, for he sings of 'gold that glitters like blazing fire in the night time,'[2] and he compares his 'lovely song,'[3] to a building, and himself to the architect, and he says, 'we must set golden pillars beneath the porch of our firm house, and make a glitter that will be seen afar,'[4] and then he talks of 'opening the portals of the hymn,' which are these very golden ones, 'to the mule chariot that has won the crown at Olympia.' Gold is showered over his verses,[5] and they glitter with colours too. For look at this rainbow, *ἁ δὲ φοινικόκροκον*—"laying down her scarlet wove girdle and her silver urn, beneath the dark bushes she bore the godlike boy. And the babe lay amid the yellow and purple beams of beds of violets." A man must have lived among colours who could sing like this. And this was the age of the great painters no less than the great musicians, for the Art of Painting, which had begun in luxurious Sicyon, had now reached its zenith under Zeuxis, who was a native of Heraclea in Magna Græcia. And through all the cities of Sicily and Magna Græcia ran the rage of luxury and profusion. The city of

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1 *ἀδύλογοι δέ νιν λύραι μολπαί τε γιγνώσκοντι.* Olymp. VI. 161.

2 *χρύσος αἰθόμενον πῦρ ἅτε διαπρέπει νυκτί.*

3 *ἱμερτὴ ἀοιδή.*

4 *χρυσέας ὑποστάσαντες εὐτείχει προθύρῳ* &c., *ἀρχόμενος δ' ἔργου πρόσωπον χρὴ θέμεν τηλαυγές.*

5 The old woman in Pausanias to whom the ghost of Pindar dictated a poem in a dream, was at any rate consistent in employing in her transcript a remarkable golden epithet for Plutus, which Pausanias has thought worth preserving.

Agrigentum in Sicily sent three hundred chariots, all with white horses, to the Olympic games. The citizens wore garments of cloth of gold, and had golden strigils to use at the bath. And even their oil flasks were of gold and silver. There were wine cellars in the houses that contained 300 vats each, cut out of the solid rock, and each vat would hold a hundred hogsheads of wine. And outside the city there was a great artificial lake, two and a half miles round, stocked with all sorts of fish for the public dinners, and covered with swans and waterfowl swimming about on the lake, and it was a charming sight to see.[1] And in the city of Crotona in Italy, the chief magistrate wore purple garments, and a gold crown on his head, and white shoes on his feet. And in the city of Sybaris the luxury reached its greatest height. The Sybarites wore clothes of the finest Milesian wool, dyed of a rich purple, and their knights wore saffron-coloured vests. The boys also were all dressed in purple, and had their curls tied with threads of gold. The Sybarites had such delicate ears, that they would allow no trades in their city which made a rasping noise. They would not have blacksmiths, or carpenters, or any such trades in the city.[2] And they used to banquet perpetually night and day, and they came to such a pass that they must needs teach their horses to dance to the sound of the flute during the banquets to amuse them. And in Tarentum, which was a neighbouring city, the people were yet more effeminate, for they made it a practice to rub all the hairs off their body with pumice stone. They

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1 See the stories in Diodorus' 13th book.

2 See the account in Athenæus. *τὰς ποιοῦσας ψοφον τεχνας.*

also wore transparent garments, like the Coan women afterwards wore, so that the delicious spectacle of the naked body could be seen through the clothes.

Such then was the state of things in Sicily and Magna Græcia, when Pythagoras came from Samos, and settled in the city of Crotona.

———:o:———

CHAPTER VI.

THE GREEKS. *(continued.)*

He, coming from Samos to Crotona in Italy, told the women to leave off their gaudy apparel, and the men he exhorted to temperance and frugality of life. And having a most beautiful voice,[1] and a majestic presence,[2] and being at the same time the most beautiful man, they say, that any age had seen,[3] he seemed like a god to those who heard him. And he was schooled in all the learning of the East, and profoundly versed in the erudition of his native land. He had shared the friendship of Anaximander, and had sat at the feet of Pherecydes. He had discussed the origin of the Universe with Thales at Miletus, and the beauty of virtue with Bias of Priene. He had spent twelve years in the temples of Babylon, studying music and arithmetic under the tuition of the Magi.[4] He had been initiated into the mysteries of Adonis in Tyre and Byblus, passing among the Phœnician hierophants as one of them.[5] He had pene-

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1 Porphyry. Vita Pythagoræ. Vatican Edition, p. 15.

2 σεμνοπρεπέστατος. Diogenes Laertius. VIII. 1. 8.

3 εὐμορφότατος τῶν πώποτε ἱστορηθέντων. Jamblichus. Vita Pythagoræ. II.

4 Jamblichus. IV. ἀριθμῶν τε και μουσικῆς ἐπ ἄκρον ἐλθὼν. He learnt his Religion, I imagine, in Egypt; but his Music and his Numbers rather in Babylon.

5 Jamblichus, III.

trated into the inmost recesses of Egyptian temples, witnessing those secret ceremonies, and learning those mysteries of knowledge which were revealed to the priests alone.[1] He had inured himself to a life of ascetic frugality; his sleep was short, his soul was vigilant and pure, and his body confirmed in a state of perfect and invariable health.[2] And such guard did he set on himself, that he was never known to be angry, or to be overcome by any passion.[3] Nor was his face ever clouded with care.[4] And in this way then he appeared among the people of Italy. And the people said, Who is this man that has come among us, who talks so beautifully to us, and exhorts us to wisdom and virtue? And some said he was the Pythian, and others that he was the Hyperborean Apollo. And others said, No, but he is Pæan, that is, the God of Healing, for he heals us of all our infirmities. Others would have it that he was one of those spirits who inhabit the moon, and some said that he came from Olympus. Thus the people united to praise him, but those of his immediate disciples would have told you that he was not indeed a god, but belonged to a third order of beings, who approach near the confines of deity. For that there were three orders of beings, first gods, then men, and then such beautiful beings as Pythagoras.[5]

And when he first touched the shores of Italy, he held a discourse in the open air to the people, and more than two thousand were converted on that day to his doctrines. And what he had exhorted them to do was this, that they should live in harmony and concord with one another, and have all their possessions in

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1 Id. IV. ἐν τοῖς ἀδύτοις.
2 Id. III. 3 Id. II. 4 Porphyry. 35. 5 Jamblichus. VI.

common, since the highest virtues in humanity were friendship and love, and where these were present all other virtues were present likewise. And these people received the words of Pythagoras as if they were counsels from heaven, and dwelling in harmony and love with one another, and sharing all their possessions in common, they were called by other men, "The Blessed"; so happy and peaceable was their life.[1]

And Pythagoras exhorted men particularly to respect and honour their elders, saying that in nature no less than in the affairs of men that which went before is more honourable than that which follows after; thus is the East more honourable than the West, the morning than the evening, the beginning than the end, and to create greater than to destroy. And he said to the youths, Ye owe as much thanks to your parents, as one who is dead to him that could bring him back to life.[2]

And the common people of the cities of Sicily and Magna Græcia were in great slavery to the rich, and some of these cities were in slavery to one another. And Pythagoras taught men the beauty of liberty,[3] and so inspired them with his ideas by means of the discourses he held in the various cities, that he is said to have restored the following cities to liberty and good government:[4] Sybaris, Catana, Rhegium, Crotona, Himera, Agrigentum, Tauromenium, and many other cities, and to some he gave new and better laws, as to the city of Catana; and Zaleucus, who drew

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1 Jamblichus. VI. 2 Jamblichus. VIII.

3 φρονήματος ἐλευθερίου ὑποπλήσας.

4 ἀνεῖλεν ἄρδην στάσιν, &c., μέχρι πολλῶν ὡς ἱστορεῖται γενεῶν.

up the laws for the Epizephyrian Locrians, was instructed by Pythagoras.[1]

And when he was journeying from Sybaris to Crotona, he found some fishermen on the seashore, who were drawing in their nets which were full of fish. And Pythagoras said to them, If I am able to tell you the exact number of the fish that are in your nets, will you give me the fish to do as I please with them? And the men laughingly said they would. And Pythagoras told them the exact number of the fish. And when the men asked him what he would do with the fish now that they were his, he ordered them to put them back into the sea again. And in this way he came to Crotona, coming like Leonardo in after days to Milan, who came playing on a horse's head made of gold, and setting the singing birds at liberty as he passed along the streets. And Pythagoras having paid the fishermen the price of the fish, went on his way to Crotona, charging them to tell no one what had occurred. But they spread the story about all the more, and having learnt his name from a little child with whom he had talked on his way, they informed the Crotonians who was coming to their city. And the Crotonians, hearing that it was indeed Pythagoras who was coming, assembled in the senate house to the number of a thousand, and when Pythagoras entered the gates of the town, they escorted him to the senate house, and desired him to unfold to them whatever he might think profitable for the public welfare of Crotona. And he advised them first of all to build a temple to the Muses, to be an earnest that they would try and preserve concord and good order in

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1 Jamblichus. VII.

the state. For that the choir of Muses presided over Harmony, Melody, and Rhythm, which are the three principles of Music, and these principles did not end here, but were in operation throughout all life and all actions.[1] And the meaning of these words the people of Crotona did not understand then, but they understood them later on. And knowing that they were much given to licentiousness of living, he said: "The compact between man and wife must above all things be observed, for other compacts indeed are engraven in stone or brass, but this is engraven in little children." And he went on to extol virtue and beautiful manners, and exhorted them to rouse themselves from sloth and idleness, for that life meant, in one word, the taking advantage of opportunities, and there was no more than one opportunity for every action. And in this way did he proceed in his discourse, speaking what was easy to be understood, and not bewildering them with any difficult theories, and doing no more than hint, indeed, what was the means to the attainment of the highest virtue. But this means he intended to use hereafter, and it was Music which he would use for this purpose, for what he intended to do was to embody the principles on which Music reposes, and make them live and play in life before him.

And the people being well pleased with what they heard, asked him the next day to speak to the boys of the town, who were ordered to assemble in the temple of the Pythian Apollo, and the women were meanwhile to assemble in the temple of Juno, and there he was to address them afterwards. And Pythagoras said to the boys: "The gods love boys

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1 Jamblichus. IX. XV.

more than all the world beside, and this is the reason," said he, "that processions of boys are sent to the temples in times of drought to pray that rain may come; because the gods would sooner grant the prayers of beautiful boys than they would of any other suppliant for all their sacrifices. And this is the reason that those gods who love men most, Apollo and Eros, are always pourtrayed as boys, for they are pourtrayed in the form they love the best. And three out of the four great games of Greece were instituted in honour of boys, for the Pythian Games were instituted in honour of young Apollo, and the Nemean in honour of Archemorus, who was a little boy that lay down by the side of a fountain to sleep, and a serpent crept up and killed him. And the Isthmian in honour of Melicerta, who was another boy, that was afterwards made a god of the sea." And so he went on to tell them, that if they would be as beautiful as these boys were, and earn as great renown, they must endeavour to be modest and good, for what they were in boyhood, that they would probably be all their lives long. That they must learn to listen before they can expect to speak, and must never revile, or harbour unkind thoughts against one another, but gentle words and useful actions must be their aim. And to the women he said: "If the gods are to hear your prayers, they must come from modest lips. Costly sacrifices will be no screen to impurity, nor the multitude of gifts to an immodest life. Let your sacrifices be simple and unpretending—cakes of meal, or barley bread, or honey cakes, or some such thing which your own hands have made,[1] and think it no shame to bring them and place them on the altars

1 Philostratus. De Apollonio Tyanensi. I. 1.

yourselves, without a train of servants to accompany you. And place no delight in adorning your person, for have not the poets fabled how three women in the olden times were content with one eye between them? and so might ye well be content with one ornament between many, passing it from one to the other as the occasion demanded. For jewels and costly dresses are no glory to a woman, but to be spoken well of by her neighbours—that is her glory."

And the women, after they had heard him, did no longer dare to wear costly dresses and jewels, but they took their most sumptuous and costly dresses, and dedicated them in the temple of Juno, as gifts to the goddess; and there were some thousands of costly dresses lying in the temple.[1] And the men of the city, who had formerly entertained great numbers of courtesans in the city, put them away, and returned to their wives, and the fidelity of the husbands to the wives in Crotona[2] was soon renowned throughout all Italy. And Pythagoras said, that since the men had imitated the fidelity of Ulysses, who would not abandon Penelope for all the immortality and delights that Calypso held out to him, that so the women should imitate the fidelity of Penelope, who amidst all her trials and temptations yet remained true to Ulysses. And very soon Crotona, from being one of the most voluptuous and licentious cities in the world, became a pure and well conducted city.

And meanwhile Pythagoras went on to develop his system of Moral Education, and his principles were these: He held that all Moral Instruction must come through the senses.[3] And that the Intellect was dis-

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1 Jamblichus, XI. 2 Id. IX.
3 πρώτην εἶναι τοῖς ἀνθρώποις τὴν δι' αἰσθήσεως ἐπιμέλειαν

connected with the Moral Faculties, and had no power over them. For if the Intellect could discriminate between right and wrong, its abstract decisions had no influence on action, which followed, in all cases, as the unconscious, or automatic result of the Passions and Affections. In this way he distinguished between the Moral Faculties, as unconscious and spontaneous in their manifestations, and the Intellectual, as conscious and deliberative. And the Moral belonged to the Sensuous or unthinking part of Man, but the Intellectual to the Spiritual or reflective part. Now the Moral, ending in sensuous action, must likewise begin with sensuous impression.[1] And in this way he was led to distrust Precept, as at all an effective engine in moral education[2]—although he used it, as he scarce could help, but this was only at first. For Precept, indeed, may teach the head to distinguish most nicely between right and wrong, but can never teach the heart to wish for what is right. To do this the approach must be made through the direct avenues to the heart, which are the Senses; and by habituating them to a familiarity with beautiful things, so will the passions and affections, which are so closely dependent on them for their tenor, be insensibly led to love what is beautiful and good, and hence virtuous action will follow.[3] For virtuous action, to merit the name, must be the undisputed manifestation of the passions and affections of the heart. For what Pythagoras said of himself was this, that then only he thought he had attained to virtue, when he could follow every wish of

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1 Jamblichus. XV.
2 Jamblichus.
3 Jamblichus. XV.

his heart, and yet do right.[1] And here, I conceive, lies the difference between the Pythagorean theory of morals and the Christian theory. For the Christian conception of virtue is as a thing which is attained by crushing and stamping on the passions, but the Pythagorean, as their very flower. The Christian ideal is reached by doing violence to our nature, but the Pythagorean by training it to climb.[2] And Pythagoras held that of all the Senses which have most immediate influence on the heart, the sense of hearing was the chief. And he said, that seeing beautiful sights, indeed, was a mighty means to fix the heart on beauty, but still more was hearing beautiful sounds.[3] For they are so much more subtle in their texture, and may be varied to so infinite a degree, and besides are constantly at hand in every musical instrument; while beautiful sights and forms are not so often seen. And for this reason, and also because of other reasons which we shall presently say, he chose the hearing as the sense by which he would convey beautiful impressions to the soul, and music to be the fount of those impressions.[4] And first he would have the people banish the Flute from their city, for the

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1 Let us compare this with that remark of Confucius, whose views are so much in accord with those of Pythagoras: "At 15," says Confucius, "my mind was bent on learning. At 30, I stood firm. At 40, I had no doubts. At 50, I knew the decrees of Heaven. At 60, my ear received truth. At 70, I could follow what my heart desired, without transgressing what was right." Lun yu. II. 4. This is one of the many points of similarity between the two. Others still more interesting might be quoted e.g. the Chinese doctrine of the trigrammes and Pythagoras' triad, which might well be compared by scholars.

2 Confucius in like manner, "Wickedness is not inherent in human nature," and "Men are by nature disposed to do good."

3 Jamblichus. XV.

4 *οὕτω μὲν οὖν πολυωφελεστάτην κατεστήσατο Πυθαγόρας τὴν διὰ τῆς Μουσικῆς τῶν ἀνθρωπινῶν ἠθῶν τε καὶ βίων ἐπανόρθωσιν.*

Flute had something impudent and meretricious in its tone. For that the Flute was the courtesan of music, but the Lyre was the true wife,[1] and so he would have them abide by the Lyre alone. And next he composed certain divine mixtures of Diatonic, Enharmonic, and Chromatic Melodies, which were designed as antidotes to moods[2]; as, he had rapid Chromatic melodies to counteract depression, and joyful melodies to assuage grief, and grave melodies, of mixed Enharmonic and Diatonic, to curb desire, and Orthian melodies to banish fear. These and other melodies did he make as antidotes to moods. And he also selected many verses of Homer and Hesiod, and set them to music, in order that the minds of the people might be familiarised with heroic sentiments.[3] And he invented new and powerful rhythms to steady and strengthen the mind, and he also used the power of rhythm to produce simplicity of character.[4] And he said that every morning after rising from bed, it was right, in order to clear away the lethargy and languor from the mind, to play for some time on the Lyre, either playing a piece of instrumental music, or else accompanying the Lyre with the voice.[5] And in like manner he would have them in the evening, before

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1 In the first of the 4 Epistles of Theano. Vatican MS. And she goes on to say, *καὶ ποία κοινωνία αὐλῷ καὶ χορδαῖς*; &c. cf. Proclus' Commentary in Alcibiad. Prior. to the same effect.

2 *δαιμονίως μηχανώμενα κεράσματά τινων μελῶν διατονικῶν τε καὶ χρωματικῶν καὶ ἐναρμονίων.* Jamblichus. XV.

3 Jamblichus. XXV.

4 *καὶ ῥυθμῶν ἀφ' ὧν ἰάσεις ἐγένοντο* &c. Jamblichus. XV.

5 *τοῦ κάρου καὶ τῆς ἐκλύσεως καὶ τῆς νωχελίας αὐτοὺς ἀπήλλασσε διά τινων ἰδιοτρόπων ᾀσμάτων καὶ μελισμάτων* etc. Jamblichus. XV.

retiring to rest, rid the brain of the noises which had run through it in the daytime,[1] by playing some sweet melody on the lyre, dedicating the fringes of the day to Music, and particularly the evening, which should clear the troubled waters of the mind, and invite to tranquil repose.[2] And before they sank to sleep, they were to remember the words of his Golden Song: "Never close your eyes in slumber, before you have cast up all the actions of the day. Say to yourself, In what have I sinned? What have I done, and what have I left undone? And so go over all, upbraiding yourself with the bad, and rejoicing at the good ones." And Pythagoras himself would always play the Lyre, morning and evening, often accompanying it with his voice, and singing most sweetly the Pæans of Thales or the verses of Homer.[3]

These then were some of the plans he used with the people at large, but he used a closer and a stricter system with his immediate disciples; for he selected chosen disciples from among the people of Crotona, to educate to the highest virtue. And they counted by hundreds, indeed, but yet he was very careful in choosing them, and slow in admitting any to the ranks of disciples. And it was chiefly the youths of the city, whom he chose to be his disciples. And before selecting any, he would carefully observe their appearance and their carriage, relying much on his power of physiognomy, for judging who were likely to be suitable to be his disciples, but even more than this, he was accustomed to infer their character by

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1 τῶν ἡμερινῶν ταραχῶν καὶ ἐνηχημάτων.
2 διεκάθαιρε συγκεκλυδασμένον τὸ νοητικόν.
3 Porphyry. 32.

their walk and the motions of their body.[1] For I think it was he, who first laid down how to tell the character by the walk, laying it down in this way[2]—that those who take long and equal steps in their walk, walk in the rhythm of the Spondee, and that you will find them as a rule possessed of well-regulated minds, and also of great strength of character; but those who take long but yet unequal steps, walk in the rhythm of the Trochee or the Pæon, and that these have more warmth in their constitutions than is good for them; those who take short steps, even though the steps are equal, must be held to walk in the rhythm of the Pyrrhic, and will be found to be mean and petty in their dispositions; but those, who, besides taking short steps, take them in unequal time as well, are dissolute, good-for-nothing fellows, and next door to madmen, whom it is best on all occasions to avoid. This, I conceive, gives a fair idea of the theory of Pythagoras about walking, and why he placed so much stress on the observation of men's carriage, for he was accustomed to pay a scrupulous attention to detail, and thus was enabled to form general opinions of such depth and accuracy, that they were often accepted as divine intuitions; as when he reconstructed a statue of Hercules, of which only the foot remained, but he did this by taking an accurate measurement of the foot, and then determining the proportions of the rest of the body agreeably to the size of the foot. And if Pythagoras was satisfied with the observations he made by such means as this on the character of him who would be his disciple,

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1 *προσεθεώρησε δὲ καὶ τὸ εἶδος καὶ τὴν πορείαν καὶ τὴν ὅλην τοῦ σώματος κίνησιν* &c., *φυσιογνωμονῶν αὐτοὺς* &c.

2 Cf. the passage in Aristides Quinctilianus. p. 97.

he then decided to admit him to the number of his disciples. And for the first three years he treated him with indifference, and even with contempt, and carefully observed how he bore himself under this ordeal. And if he stood this test, he then required him to observe a vow of silence for five years, during which time he was to speak to no one, not even to his most intimate friend, but was to employ all his attention in listening. And in this way his sense of hearing was cultivated to a most exalted perfection, for it was the only means of communication between him and the outer world, and, by the acuteness and excessive sensitiveness which it gained during this period of hard probation, was well prepared for that divine infusion of musical beauty, which was presently to be poured through it into the soul.[1] And Pythagoras had another aim in view besides this, in imposing a vow of silence on his disciples. For he considered that the power of keeping silence was far higher and greater than the power of speaking, and was never weary of extolling ΕΧΕΜΥΘΙΑ, which means, "Control over the tongue." And he has finely said, That it is easier to keep from doing wrong, than to keep from reproving those we see doing it.[2]

This then was the great discipline and hard probation of the Pythagoreans, I mean this vow of silence, which whosoever succeeded in accomplishing, was forthwith enrolled as a member of the select order. And since it is the great order of the Pythagoreans that we are here speaking of, for these disciples of Pythagoras were called "The Club of Pythagoras," or, "The Brotherhood, or Fraternity of Pythagoras,"

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1 Jamblichus. XVII.
2 In Stobæus. 147.

or, more generally, "The Pythagoreans," and it is this great order that we are speaking of, an order, by Zeus! that weathered the storms of centuries, lasting for ages in unimpaired vigour after the demise of its founder,[1] and spreading through all the cities of Italy and Sicily, and attaining an influence and importance in the ancient world, which can only be paralleled by that of the Templars or the Jesuits in modern times, we may well therefore pause to consider it as closely as we can, and by so doing we may see its points of contrast or superiority over those stately fraternities of more recent times. And we will consider it as near as we can to the date of its institution. And we have accounts of it as it existed in the city of Crotona, when the disciples were 500 in number, and lived together under the immediate superintendence of Pythagoras himself, their daily actions regulated, and their education conducted according to the musical principles, which he asserted ran through Nature, and formed the spirit of its harmony.

And they had all their possessions in common, and listened to his words as to divine inspirations. And they knew him as The Master, and that he said a thing was sufficient warranty to them of its truth; and they were accustomed to say, "He has said it," *αὐτὸς ἔφα*, '*Ipse dixit*,' and they knew no pause between that and the performance of it.

And their manner of life, as Jamblichus has described it to us, was as follows:—They all rose together at an early hour in the morning, and having assembled together, they sang many songs and hymns in chorus,

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1 They were in existence in the days of Epaminondas, who was a pupil of Lysis, of whom, says Aristoxenus, "he was not the last, but he was one of the last."

which freed their spirits from heaviness,[1] and attuned them to harmony and order. This was sometimes varied by instrumental music for a change, without the accompaniment of singing. In which case, they each took their lyre, and played in concert melodies of Pythagoras, or the tunes of those songs and hymns they would otherwise have sung. And whether there were stated songs for certain seasons, or whether there were not even a prescribed rotation of songs for every day in the month, or of the year, something in the form of a Calendar, as there might well have been, we do not certainly know. But this we know, that in the Spring, at least, the method of the Morning Music was different to what it was at other times. For in the Spring, a single lyre-player used to stand in the centre of the assembly, and the chorus was ranged round him in a ring, and they sang during this season only Pæans, or Hymns to Apollo, to the accompaniment of a single lyre. And it was important during the Spring time, that the Morning Music should inspire them with joy, and impress on them the feeling of Rhythmic Motion. And perhaps this was the reason that Pæans, or Hymns to Apollo, were exclusively sung at this season, which were always joyful and triumphant in their strain, and couched in pure and beautiful rhythm. But why the single lyre-player should have been placed in the centre of a circle of singers, unless it were in allusion to the Lyre of Apollo, which in the Spring Time first begins to cheer the circus of the sky after the clouds and cold of winter—and this was possibly the reason. And after the Music was over, they went for a morning walk, and each went his walk alone, choos-

[1] τῆς κοιτνωχελίας καὶ κάρου ἀπηλλάσσοντο, "got the bed off," we might translate it.

ing always such sequestered places where he might find silence and tranquillity, as in the neighbourhood of temples, or in solitary groves, or by running waters, and other such retired spots. And the reason each took his walk alone was this, that they thought it was not right to hold converse with any one, until they had first fortified their souls with good resolves, and attuned their disposition to some lasting key.[1] And why they walked in solitary places, was to prevent bad noises getting into their mind, and jolting it.[2] And after their walk was over, they all met together in some place that had been agreed upon beforehand, and generally it was in a temple they met, or in a portico, or avenue, and there they walked and conferred together, teaching and receiving instruction from one another in music,[3] arithmetic, and geometry; and the arithmetic and geometry were designed to educate their intellect, and the Music, their passions and feelings, as we have said before. And there they made use of ineffable melodies and rhythms, not only to correct any perturbations of mind which might have arisen in spite of all their care, but also to sink deep into the soul, and subdue any lurking tendency to jealousy, pride, concupiscence, excess in appetite, angry feelings, looseness of thought, and other weaknesses of soul,[4] for all of which there were sovereign musical specifics, that Pythagoras had prepared like so many

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[1] *συναρμόσονται τὴν διάνοιαν.*

[2] *θορυβῶδες ὑπειλήφεσαν* "they thought it had a jolting effect," we may translate it. Cf. *τὸ εἰς ὄχλους ὠθεῖσθαι*, in the same passage.

[3] *πρὸς τὴν τῶν ἠθῶν ἐπανόρθωσιν.* Cf. Cap. 15. Jambl.

[4] *λύπας καὶ ὀργὰς καὶ ζήλους ἀτόπους καὶ φόβους ἐπιθυμίας τε παντοίας καὶ θύμους καὶ ὀρέξεις καὶ χαυνώσεις καὶ ὑπτιότητας καὶ σφοδρότητας.*

drugs,[1] and with these they cleared and purified the souls of one another. After some hours spent in this manner, they betook themselves to lawns and gardens, to exercise their bodies. And some would practise leaping, with dumb-bells in their hands, and others would practise calisthenics, and others ran races on courses marked out on the lawns, or wrestled together, all sedulously practising those exercises, which were most likely to improve and strengthen their bodies. And after some time spent in this way, they gathered together in the common hall towards noon, and had their first meal of the day, at which they used singular abstemiousness, only eating bread and honey, or a piece of honeycomb. The time after dinner was employed in transacting the business of the society.[1] After this a walk, but not a solitary one, as in the morning, but in twos and twos, or three together, and their talk was of the studies that they had pursued during the daytime, and they refreshed their memories by repeating portions of them. And when the evening came, they again occupied themselves with musical concerts for some hours, till it was time to retire for the night. And they slept on pure white beds with linen coverlets. And this was the manner of life they passed from day to day.

And it will not be hard to see, from an examination of this scheme of life, what were the principles of Music which Pythagoras had thus made incarnate before him, or how he conceived the principles of

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[1] *τούτων (i.e. λυπὰς, ὀργὰς, &c.) ἕκαστον διὰ τῶν προσηκόντων μελῶν ὡς διά τινων σωτηρίων συγκεκραμένων φαρμάκων*, etc.

[1] *περὶ τὰς πολιτικὰς οἰκονομίας κατεγίνοντο.* I think by a comparison with the *πολιτικοὶ* and *οἰκονομικοὶ* of Cap, 17. this will be found to be the correct translation of Jamblichus' words.

Music manifest themselves in life, when their subject matter is no longer idle sounds, but the actions of men. For leaving out that subtler question of the precise effects of Music on the soul through the medium of the senses, let us look at the general principles of his system in their Musical relations, and see how far they were musical principles. For he held that all beauty and all excellence of whatever kind in the world, were merely the principles of music manifesting themselves in that particular kind of thing, to which the beauty or the excellence belonged, though at first sight they were often not easily recognised, owing to the variety of outward form they were often compelled to assume.[1] So that we may well ask what were the Musical principles on which his system of discipline was constructed, or rather, under what names did the principles of Music appear, now that they were taken from the world of sounds, and made to penetrate and inform the actions of men? And first the essence of all Musical Sound, and difference between it and other sound which is not musical, is that its vibrations are *regular*, while the vibrations of other sound are fitful and irregular. And this is the reason why some vibrations of bodies end only in dull and meaningless noise, but others produce pure musical tones. Or, of two bodies of the same texture and material, why one gives out sounds that do but disturb and weary our ear, but the other ravishing melodies. And when this principle of musical sound appears incarnate in

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1 Jamblichus XVIII. IX. Diogenes Laert. VIII. 33. Theon of Symrna's Arithmetic. I. ἐν μουσικῇ φασὶν &c. Confucius' opinions could not have been very dissimilar. "Bells and drums," he says somewhere, "no more exhaust the connotation of Music, than do gems and silks the connotation of propriety."

life, it is called by a somewhat similar name, being known as Regularity, which is the first step to virtue or excellence in whatever we undertake, be it Art, or Study, or whatever it may be, and by virtue of the absence or presence of which, of two men of equal parts one will end his life, having uttered only dull and meaningless sounds, but the other will have produced celestial symphony. For Regularity is the soul of Labour, and Labour is the source of all greatness, being the petty means by which man makes head against the unkindness of nature, and carries on high purposes amid the battling confusion of life. For this reason Pythagoras trained his disciples from the first to habits of strictest regularity. And this was the first principle of Music which he set in action before him. And we may call this the principle of Rhythm, or a form of the principle of Rhythm. But the next principle he used, which came only second to this, was the principle of Harmony. For he was never weary of asserting, that the highest of all virtues is Friendship, or Love. And he said, φιλότης ἰσότης, ἰσότης φιλότης, 'Friendship is Equality, Equality is Friendship.'[1] And this is what led him to that maxim, κοινὰ τὰ τῶν φίλων, 'The possessions of friends are common.'[2] So that he required all his disciples to have their property in common, as he had also done with others before that time, as when he first landed in Italy, and told the people who heard him discourse, that they should have all their property in common. And let us see how Love is the principle of Harmony in Music.

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1 Confucius in the same way, "Friendship is the first of the social relations, and may not for one day be abandoned."

2 This expression is rightly attributed to Pythagoras by Jamblichus. cap. 19.

For in Harmony the notes no longer exist separate and apart, but side by side. And two notes cling together, when it is Harmony we are making, and are sounded together, so that Ælian has finely said, that Harmony is like mixing honey with wine, when the honey is dissolved in the wine, and both together make one substance. Thus is Harmony a wedding of the notes, and is aptly shown in life when men love one another, and live only for one another. And this was the second principle of Music which Pythagoras made live and move before him. And the third principle was not unlike the first, so that we may say it was but another form of the first, for I am now alluding to those exercises by which he indued his disciples with Strength, as those studies in Arithmetic and Geometry, which of all studies are the ones most calculated to brace and strengthen the mind, and those athletic exercises, which gave strength to the body. And this is the principle of Rhythm again, which is the principle of Strength. For the power of Rhythm in Music is the power of Emphasis, as we may well know by listening to a player who has the power of Rhythm, and then to one who has it not, and we shall easily see who is the stronger of the two. For there is a direct physical exertion in playing in high rhythm, which a strong character delights in, but a weak character shuns and flinches from it. And strength of character in life is but the power of emphasising our ideas, and thus is it near akin to the power of Labour, which is an eternal replication of emphasis, and both are expressed in Music by the principle of Rhythm. But what shall we say of the principle of Melody? And shall we not say that this is the principle of Beauty? For the Beauty of Music lies in its Melody, as its Strength in its Rhythm, and its

Unity or Love in its Harmony. And I imagine that the application of the principle of Melody by Pythagoras, in his system of Education, lay in those ineffable melodies, which he poured into the soul through the ear, and taught it to delight in beautiful forms, and to love beautiful actions, from the constant familiarity with those beautiful shapes of sound, which were daily and hourly shed around it. This was his reliance on Melody, and this was the beautiful source from whence he drew the direct materials of his education, that were designed to steep the senses, and through them to reach the heart. Thus Melody was the most direct and patent in its application; yet we cannot say that greater honour was paid it, or even that it was more largely used than the others, but rather that they were all most justly used. And these three principles, Melody, Harmony, and Rhythm, were the three principles of Music, which he conceived to run through nature;[1] and Rhythm is Strength, Melody Beauty, and Harmony is Love, and by the graceful co-operation of these three things was that system of life arranged for the Pythagoreans, who seem to have excelled all other communities, as much as the Art of Music itself excels all other forms of beautiful existence. And if these things are so fair and commanding in communities and fraternities, what will they be when they appear side by side in the Individual Man? I imagine there is nothing more happy nor more fortunate than to have possession of these three things—Strength, Beauty, and Love. He then that will go into the world with these three things to follow him, shall be the loveliest sight for

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1 Jamblichus. IX. Cf. Theon Symrnæus' remarks, particularly on Harmony in his Arithmetic. I. p. 15.

the gods to see, and undisputed master of us all.

Now over and above the general result of a beautiful and virtuous soul, which Pythagoras set before him as the end of his education, there were some other essentials, which though he did not rank so high were yet the next step to virtue, and of the last importance to be acquired. And these concerned rather the outward bearing of life than its inner tenour, and we are expressly told that they were grafted on the character by means of musical melodies. They were ΕΠΑΦΑ, "Tact," ΣΥΝΑΡΜΟΓΑ, "*Savoir faire*," ΕΞΑΡΤΣΙΣ, "Principle," that is to say, "The sense of social touch," secondly, "The power of harmonising our actions with those of others," and lastly, "The power of adhering to preconceived Form," for so we may freely translate the Greek words, which contain a musical *innuendo*, that cannot be well rendered in English by one word. And I think it was the stress he laid on the acquirement of these things, and particularly the first two, which gave the Pythagoreans the social and political success which they afterwards acquired. And it seems we are here face to face with the practical side of Pythagoreanism, as opposed to the umbratile and theoretical side of it which we have hitherto considered. And meanwhile we are left to speculate, how far a delicate sense of musical touch implies that sense of social touch, which we well call "Tact," since it seems that no faculty ends in itself, but men with bright and keen eyesight will generally be found to be attentive and shrewd observers of the actions of others, or if they have a bad substratum of character, they will be inquisitive persons, and men with a powerfully developed sense of hearing will generally be found to possess retentive memories, or if they lack the necessary strength, they will incline

to servility, being listeners rather than actors.[1] And in the same way we might imagine that a high sense of touch implied Tact, and that the power of harmonising musical subjects necessarily led to ΣΥΝΑΡΜΟΓΑ in life. But this train of thought would lead us far from our subject, and must therefore not be pursued. And I say that these accomplishments of education, which Pythagoras set so much store on, doubtless give us a key to the practical side of Pythagoreanism, and were justly regarded by him as the finish of education, although not absolutely necessary to virtue.[2]

And so glorious were the results that Pythagoras achieved by his system of education among the people of Crotona, that many wonderful stories are reported on this subject. But let us rather hear what was said about his own daughter, for this is the best, although the harshest test to put the theories of a man to, how far has he succeeded with his own children. And it was said of the daughter of Pythagoras, that when she was a maiden she was chosen to lead the dances of girls, and after she was married, she was chosen to be the first to approach the altar.[3] Nor was it only in moral excellence that the Pythagoreans surpassed their contemporaries, but also in intellectual greatness. And if we had leisure to pursue the fortunes of the order in the centuries which succeeded this time, we should find how they sustained the great reputation of Pythagoras through

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1 Cluentes i.e. clients, dependents, "listeners." Cf. also the Greek κλύω, which means 'to hear,' and also 'to obey.'

2 In this, I imagine, Confucius went further, laying as much stress on the accomplishments as on the other elements of Education, for he says, "When the solid qualities are in excess of the accomplishments, we have boorishness; and when the accomplishments are in excess of the solid qualities, we have the manners of a counter-jumper. It is only when the two are perfectly blended that we get complete virtue."

3 Jamblichus. XXX.

all the vicissitudes of fortune they endured. For how many wise and noble sayings are reported of them! or how many of the greatest works in Greek Literature on Music and Philosophy were written by Pythagoreans! as witness those works by Aristæon on Rhythm and Music, Nicomachus on Harmony and Arithmetic, Euphranor on the Art of Playing Flutes and Wind Instruments, Glaucus' History of Music, or that divine work of Philolaus on Origins, or the Pythagorean Empedocles his Poem on Nature. Nicetas, also, from whom Copernicus derived his theory of the revolution of the earth,[1] and Ecphantus, who discovered the rotation of the earth on its own axis,[2] were disciples of the Pythagorean order, with many others too numerous to mention.

Pythagoras being in the city of Tauromenium, the following thing is reported of him: It was a little before midnight, and he happened to be astronomising at the time, when he saw a youth of the city, accompanied by a revel piper, making an uproar at the door of his mistress, whom he had caught returning from the house of a rival, and threatening to set fire to her dwelling, and even putting faggots at the door. And all this time the piper was playing to him the melody of a dithyramb, which urged him on to a state little short of madness. And Pythagoras persuaded the piper to change his melody

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1 Copernicus admits this himself in his letter to Pope Paul III. "Repperi apud Ciceronem primum Nicetam scripsisse terram moveri. *Inde igitur occasionem nactus, cœpi et ego de terræ mobilitate cogitare.*" This passage is in Cicero's Academics, where the name is spelt 'Hicetas,' so that I imagine Nicetas was the same as Plutarch's Ἱκέτης, whom he mentions in his Placita Philosophorum. The opinion was Pythagoras', though Copernicus derived it through Nicetas.

2 κινεῖ τὴν γῆν τρόχου δίκην περὶ τὸ ἴδιον αὐτῆς κέντρον. Plut. De Placitis Philos III. 13.

for that of the Libation Hymn of the Delphic Services, and in a very short time the young man was weeping at the feet of Pythagoras.

Empedocles, in the same way, is reported to have appeased the rage of a youth, who rushed sword in hand against the magistrate of the city, by singing to his lyre this verse of Homer:—

νήπενθές τ' ἄχολόν τε, κακῶν ἐπίληθον ἁπάντων.

"*Here is a spell to banish grief and anger, and get oblivion of every ill.*"

Pythagoras, happening one day to pass a blacksmith's shop, heard the anvils making such a musical chorus that he could not but stop to listen. And he was at the moment engaged in deep meditation on a problem that had occupied him for some time past. For he had often thought to himself that he would try and invent something which should be to the ear what compasses or a foot-rule are to the eye, or what a pair of scales are to the touch.[1] For by the invention of scales, the weights of objects can be determined with the utmost nicety, whereas before scales were invented, and we had to rely on our sense of touch alone, by taking the objects in our hands, we could only arrive at a very rough estimate of their weight, and often an inaccurate one. In the same way the eye could make a very poor computation of distances, till rules and measuring lines were invented, but with the discovery of these it had an infallible standard to refer to, which could always pre-

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[1] Nicomachus. Harmon. I. 10. *οἵαν ἡ μὲν ὄψις διὰ τοῦ διαβήτου καὶ διὰ τοῦ κάνονος ἢ νὴ Δία διὰ διόπτρας ἔχει, ἡ δὲ ἁφὴ διὰ ζύγου ἢ διὰ τῆς τῶν μέτρων ἐπινοίας.*

serve it from error. And Pythagoras had often thought if some infallible balance or measure of Sounds might not perhaps be invented, so that by it the ear might rectify its impressions of the purity or the pitch of sounds, just as the eye of distances by referring to a yard measure, or the touch of weights by testing them in a balance. And these were the thoughts that were in Pythagoras' mind, when he happened to pass the smithy that day, and heard the anvils making such a musical chorus. And he stopped to listen, and after listening some time he clearly distinguished four notes, which singled themselves out from the noise of the striking, and it was their repetition and clashing which made the musical chorus. And the four notes were these, A, B, E, and the low 8ve of E, or to write them in musical characters and .[1] And he admired what could make this difference of sound, whether it was the anvils, or the hammers that struck them, or the force of the strokes, or what it was. And he went into the shop, and ask the men to allow him to experiment for a moment on the sounds their anvils were making. And first he asked them to strike harder blows on the anvils, and then softer, to see if the cause lay in the force of the blows. But this did not alter the sound in the slightest.[2] And then he asked them to change anvils, to see if it was the bulk or texture of the anvil that made the difference.

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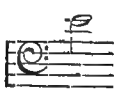
1 Nicomachus. I. 11.

2 ἀλλ' οὐ παρὰ τὴν τῶν ῥαιόντων βίαν. Ib.

But this did not affect the sound.[1] And it was plain that the shape of the hammers had nothing to do with it either, for two hammers of the same shape gave different sounds.[2] At last he asked them to change hammers, and each man now struck a different note. So it was plain that the difference of the sounds lay in the hammers alone, and since it was not in their shape, therefore it must be in their weight. And with that Pythagoras took the weights of the hammers, and went home. And the weights of the hammers were these—one was 12lb, another was 8lb, another was 9lb, and the other was 6lb. And when he got home, he took a piece of wood and fixed it from one corner of his room to the other. And then he got four strings, all of the same length, and the same thickness, and the same number of threads in each, for he was so exact, that he even counted the threads in each string,[3] and he fastened these strings to the piece of wood, and hung weights on to each; and on one he hung a 12lb weight, and on another an 8lb weight, and on another a 9lb weight, and on the last a 6lb weight. And having done this, he struck the strings, and the string that had the 12lb weight attached to it gave the note,  And the string that had the 9lb weight gave And the string with the 8lb weight,

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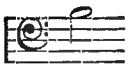
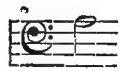
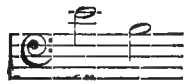
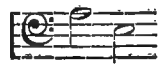
[1] οὐδὲ παρὰ τὴν τοῦ ἐλαυνομένου ἄκμονος μετάθεσιν.

[2] οὐδὲ παρὰ τὰ σχήματα τῶν σφυρῶν.

3 Cf. the similar exactitude of the Chinese, who count all the threads that make each string of the Kin. Supra. Chapter. III.

And the 6lb weight, And striking them by twos and twos, he found that they harmonised with one another,[1] for the 12lb string with the 9lb string gave the interval of the 4th, and so did the 8lb string with the 6lb string. And again, the 12lb string with the 8lb string gave the interval of the 5th, and so did the 9lb string with the 6lb string. And the 12lb string with the 6lb string gave the Octave; and the 9lb string with the 8lb string did not indeed give a harmony, but gave the interval of a perfect tone, And having made these discoveries, Pythagoras saw that he was able perfectly to express these notes by numbers instead of notes, writing 12 instead of , 9 instead of  , 8 instead of  , and 6 instead of . And the 4 notes, expressed by numbers, stood thus: 12. 9. 8. 6. And first then he expressed the notes themselves in this way; and next he expressed the intervals from note to note in a similar manner, writing  and  as 12 : 9 and 8 : 6, and this was the interval of a

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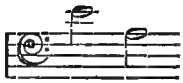
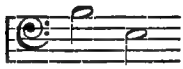
[1] κρούων ἀνὰ δύο ἅμα χορδὰς ἐνάλλαξ. The whole story is almost a literal translation of Nicomachus.

4th. And   , which is the interval of a 5th, as 12 : 8 and 9 : 6. And , the interval of the 8ve, as 12 : 6. And comparing these with the ordinary mathematical ratios, as they are generally phrased, he saw that 12 : 9 and 8 : 6, are in the ratio of 4 : 3, that is, in the Epitrite ratio (ἐν λόγῳ ἐπιτρίτῳ); and 12 : 8 and 9 : 6 are in the ratio of 3 : 2, that is, the Hemiolian Ratio (ἐν λόγῳ ἡμιολίῳ); and 12 : 6, the Octave, in the ratio of 2 : 1, which is the Double Ratio (λόγος διπλάσιος).[1] So that substituting these smaller figures for the larger ones, he expressed the 4th by 4 : 3, the 5th by 3 : 2, and the 8ve by 2 : 1, but the Interval of a Tone he still expressed by 9 : 8, since there are no smaller figures which will serve as an equivalent. And having done this, he went on to test the truth of his discovery in other ways, and first he transferred the results he had arrived at to his Lyre, increasing or diminishing the tension of the strings, till they coincided with the strings that had the weights attached; so that he knew that the string which gave the 8ve must have twice as much tension as that which gave the lowest note, and the string which gave the 4th, one and a third as much, and the string which gave the 5th, one and a half as much.[2] And next he tried it on Pan Pipes,[3] and here it was no longer a question of tension, but of lengths; but still the same law held good; for the pipe which gave the 8ve was

1 Nicomachus, p. 12. 2 Id. 13.
3 Nicom. loc. cit.

twice as short as the one it gave the 8ve to, (so that he saw that shortness in wind instruments answers to increase of tension in strings), and the pipe which gave the 4th, three-fourths as short, and the pipe which gave the 5th, two-thirds as short. And he also tried it on Flutes,[1] and found the same principle hold good, that is, not only in the lengths but in the stops, for each stop as it is uncovered shortens the column of air, and as it is covered, lengthens it, and all the stops covered give the lowest note, uncovered to $\frac{2}{3}$ the length the 5th, to $\frac{3}{4}$ the length, the 4th, and half the length, the 8ve.[2] And he also tried it on drums,[3] increasing or diminishing the tension of the parchment by means of weights, and with the same results as before. And he tried it on various sonorous bodies, and always with the same result. But it was particularly his experiments with Pan Pipes which were of practical service to him, for learning in this way that length has a similar effect to tension, he was led to apply this principle to strings, and he conceived an instrument of one string, so constructed that its length might be shortened or lengthened at pleasure, without disturbing the original tension. And this is the way he constructed it: he stretched a string over an oblong box from one end to the other, and fastened it tight at each end by means of pegs; and inside the box he had a moveable or sliding bridge, which could be pushed under any part of the string, so as to divide it into whatever two parts were

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1 Nicom. p. 13.

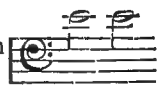
2 This fact about the Flutes is developed by Porphyry in his Commentary on Ptolemy's Harmonics. III.

3 I imagine λεκίδες is 'tambourines' here, or 'drums,' since καὶ τὰ παραπλήσια ὄργανα it is certainly a musical instrument.

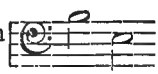
wanted. And when it was placed so as to divide the string into two unequal parts, of which one was twice as long as the other, then the one which was twice as long gave one note, and the other gave the 8ve to that note (2 : 1); and when the two unequal parts were such that one was half longer than the other, then the one that was half longer gave one note, and the other gave the 5th to that note (3 : 2); and when the parts were such that one was one third longer than the other, then the one that was one third longer gave one note, and the other gave the 4th to that note (4 : 3). But when the bridge was so placed that both parts were exactly equal, they both gave the same sound, that is, the Unison (1 : 1). In this way did Pythagoras develop the whole of the Musical Consonances from a single string, and the instrument he had constructed for this purpose was called the One-Stringed Instrument, or Monochord, or, as it was afterwards called, The Canon of Pythagoras, because in it he had discovered an infallible standard, or Canon, by which the ear might rectify its impressions, and which was to the ear what a balance is to the touch, or a measuring-line to the eye; and now there was no longer any excuse for instruments incorrectly tuned, or even for voices incorrectly intoning, for there was always present in a single string the complete purity and exactitude of musical sound, by which all errors might be corrected, and the true relations at any time restored.

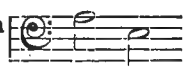
And since it is seen that the ratio of the Unison is 1 : 1, of the 8ve 1 : 2, of the 5th 2 : 3, and of the 4th 3 : 4, we may now admire the wonderful identity of the Musical Consonances with the Rhythmic Feet, whose ratios we have previously considered. And we found that the Rhythmic feet fell

into 4 groups, the Dactylic, the Iambic, the Pæonic, and the Epitrite Feet, and they each had their ratios, which we gave. And now let us set down those ratios side by side with the ratios of the Musical Consonances, and we shall find that the Ratio of the Dactylic feet corresponds with the Ratio of the Unison, the Ratio of the Iambic feet with that of the 8ve, the Pæonic feet with the 5th, and the Epitrite feet with the 4th, as thus[1]—

1 : 1 (λόγος ἴσος) Unison  ... Dactyl — | ∪ ∪

1 : 2 (λόγος διπλάσιος) 8ve Iambus ∪ | —

2 : 3 (λόγος ἡμιόλιος) 5th  ... Pæon — | ∪ —[2]

3 : 4 (λόγος ἐπίτριτος) 4th  Epitrite — ∪ | — —

What a musical nation were the Greeks, then, whose very dancing had proceeded in the relations of the Musical Consonances, ages before they knew what consonances were! and how their poetry had plucked out the very soul of Music, and its language, by intuition, had observed the harmony which pervades the intervals of the musical scale.

And now Pythagoras using these numbers, as we have here given them, to express the ratios of the

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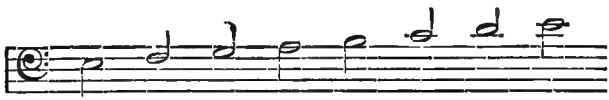
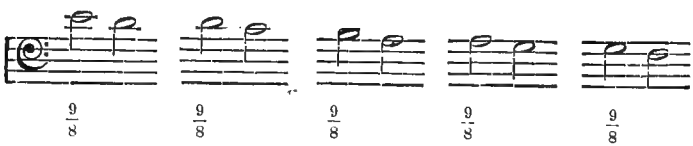
1 This agreement is noticed by Porphyry in his Commentary on Ptolemy. p. 219. Ed. Wallis.

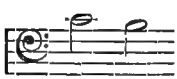
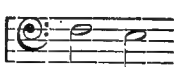
2 The Pæon is regularly divided, — ∪ | — 3 . 2, but I have put this division here to show off the ratio better.

greater intervals, but still retaining the figures, 8 : 9, which he called the λόγος ἐπόγδοος (Epogdoan or Superoctave Ratio) to express the intervals of a tone, because there were no smaller figures which would serve as their equivalent, he next went on to make these notes, E, A, B, E, the nucleus of a full scale, which he would express by figures likewise, for he filled in the empty places of these notes, viz. from E to A, B to E, with notes of the Dorian Mode, thus:—[1]



and this filled-in scale, which was afterwards the recognised form of the Dorian Mode, and became in its turn the nucleus of the complete Greek Musical System, he went on to express by figures likewise; for with 8 : 9 as the equivalent of the Tone, he could write all the tones as 8 : 9, or setting it fractionally, $\frac{9}{8}$; thus,



since they were all the same distance apart from one another. But now there yet remained the interval of the Semitone to be expressed in like manner, *i.e.* from  and  , in order to make the Arithmetical expression of the Scale complete.

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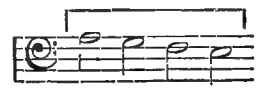
[1] τὰς μεταξύτητας κατὰ τὸ διατονικὸν γένος συναναπληρώσας φθόγγοις ἀναλόγοις οὕτω τὸν ὀκτάχορδον &. Nicom. p. 13.

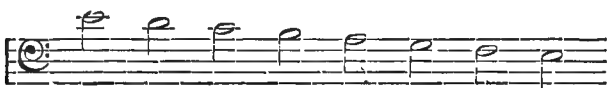
And this he obtained as follows: for seeing that each of these semitones forms a constituent part of a complete Tetrachord, which is comprehended within the interval of a Fourth, 3 : 4, it was but emptying the Tetrachord of its other constituent ratios, and then the ratio of the Semitone would be the residuum; so that *e.g.* in the Tetrachord



since the ratio of A to G is 8 : 9, but of A to F it is just double that, *viz.* 8 × 8 : 9 × 9 *i.e.* 64 : 81, then the combination of this latter ratio, which is the ratio of $\frac{4}{5}$ of the Tetrachord, with the ratio of the complete 4th, 3 : 4, will give the residuum, 9 × 9 × 3 : 8 × 8 × 4 *i.e.* 243 : 256, which is therefore the ratio of the remaining $\frac{1}{5}$, *viz.* the Semitone, F to E.[1] So that the whole scale could now be accurately expressed as follows:—

$$\frac{9}{8} \quad \frac{9}{8} \quad \frac{256}{243} \quad \frac{9}{8} \quad \frac{9}{8} \quad \frac{9}{8} \quad \frac{256}{243}$$

being the exact arithmetical equivalent of



And it will be noticed that we have here written the scale downwards, and counted the Intervals and their ratios downwards, and this was the Greek Method,[2] which we shall hold ourselves at liberty to pursue whenever it seems necessary. More particularly is it apposite whenever we are literally rendering the original Greek calculations, as we find them in the handbooks.

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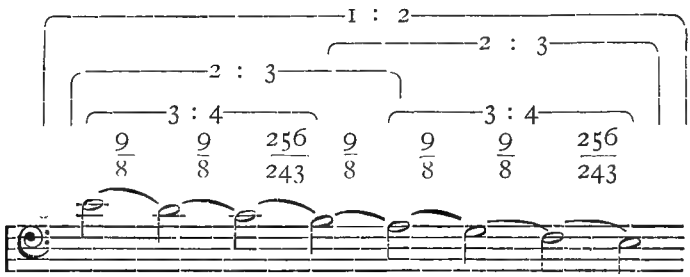
[1] Gaudentius. Harmonica Introduct. p. 15. Cf. Ptolemy's Harmonics. I. 10.

[2] Plutarch. De Musica, 16,

Let us now add to these numbers the ratios of the other intervals, *viz.* the 8ve, the 5th, and 4th, and then we shall have expressed all the possible ratios to each other of the notes that compose it:—



Having therefore completed the construction of this scale, he designed it to serve as the basis of a more extended scale, which should unite and give adequate representation to the various Scales, or Modes of Notes, we must call them, which had arisen independently of one another in various parts of Greece. For various Scales and Modes of Song had sprung up, just as various Feet and various Dances had; and as there were the Lydian Feet, the Lydian Rhythm, the Ionian Feet, the Locrian Feet, the Dorian Feet, and so on, so were there in melody the Lydian Mode, or Scale, the Dorian Mode, the Locrian Mode, the Ionian Mode, and so on, and these had sprung up like flowers in different parts of Greece, and there was no common system to unite them together; and people indeed in one part of Greece were quite unacquainted with the Mode of notes that was used in another part of Greece, and often did not know that there was any other form of singing besides what they practised in existence. And what I mean by a Mode of notes is this: for we have only two Modes in our modern music, but it is plain there may be many. For what differentiates

one Mode of notes from another is not the pitch at which they are taken, but the position of the Semitones in each Mode. For we have only two Modes, as I say; we have that Mode which we call the Greater, or Major Mode, in which the Semitones occur between the 3rd and 4th note, and between the 7th and 8th; and we have also that Mode called the Lesser, or Minor Mode, in which the Semitones occur between the 2nd and 3rd notes, and between the 5th and 6th. And these are the only Modes we use. But what shall we say of those times when musical feeling was so exuberant and musical expression so varied, that Modes counted by dozens instead of being tied down to a mere two, as we have them? For it is plain that the arrangement of the Semitones admits of nearly twenty or thirty varieties, and of these some 15 or more were in free use in various parts of Greece; and if we acknowledge, as we do, such a vast difference of character between the Major and the Minor Modes, and all because of the difference of their placing of the Semitones, what countless and unknown delicacies of musical expression must there have existed in those days, when there were many Majors and many Minors; or how can we even imagine that immense vocabulary, of which only two phrases have survived? And the Modes that we know of—and, doubtless, there were many more that we do not know—which were in use in Greece, were 15, as I say, in number. And they had grown up independently of one another, with all the idiosyncrasies of dialect and *patois*—and there was the Dorian, the Locrian, the Lydian, the Æolian, the Ionian, the Bœotian, and many more, but out of these, as we may expect, a certain few had singled themselves out by the time of Pythagoras, whether because the people

who used them were more prominent in the history of their country, or because they were really the most musical modes, and the best music was written in them, we cannot certainly say. But the ones that had become the prominent ones by the time of Pythagoras were 7 in number—the Dorian, the Lydian, the Æolian or Locrian, the Hypolydian, or low Lydian, the Phrygian, the Hypophrygian, or low Phrygian, and the Mixolydian, or Mixed Lydian, which was the Mode of Sappho.[1] And all these differed from each other in the arrangement of their semitones, and also in their pitches, for this is an important thing to notice; for although pitch is in no way a distinguishing difference of Mode from Mode, but it is the arrangement of the Semitones that makes the difference, yet in the case of these Modes, and very likely in the case of most of the other Greek Modes, the pitch of each differed from that of the other. And of these Modes that we have mentioned, the Æolian, or Locrian, was the lowest, the Low Phrygian (Hypophrygian) was the next, the Hypolydian the next, the Dorian the next, next the Phrygian, above that the Lydian, and highest of all the Mixolydian, which was the Mode of Sappho. And the positions of the Semitones in each was different, as we have said. And it will be hard for us to express these Modes in their various pitches without communicating to them a modernness of colouring, and investing them with an apparent intricacy of notation, which was certainly very far from belonging to them: which had in reality a most consummate simplicity of notation, being written not in notes as we must write them, but in letters of the alphabet and signs like them, each Mode

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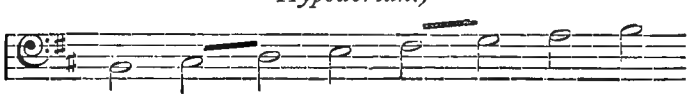
1 Infra. p.

having its own set of letters, and each letter therefore suggesting at once not only the Mode, but the exact pitch of the note which it represented. So that they were kept perfectly distinct, and each in its way was a Scale of Naturals. And there is another thing which will be hard to do, and that is to keep up in our notation the character of the Mode, or at least to suggest it; for each of these Modes was credited with a peculiar character of its own, which indeed it most eminently has, as they who will test them may easily find; the Dorian Mode being held to possess a martial and manly character, the Phrygian (which was the great Mode of the Dithyrambs)[1] a violent and ecstatic character, the Lydian a softness and tenderness, and the Mixolydian, which was the Mode of Sappho, was the Mode of Passion and Sentiment. And how are we to preserve these in our notation? And it seems that if we keep sharps and naturals for the Martial and Violent Modes, and Flats for the Tender and Sentimental Modes we may preserve in the look of our Music, however faintly, the characters of the original.[2] So then we may write the Modes as follows:

The Æolian or Locrian Mode[3] *(also called the Hypodorian.)*



1 ὁ διθύραμβος ὁμολογουμένως εἶναι δοκεῖ Φρύγιον Aristot. Pol. VIII. 7. And cf. in the same place the story how Philoxenus tried to write Dithyrambs in the Dorian Mode, but could not succeed, and had to betake himself to the Phrygian again.

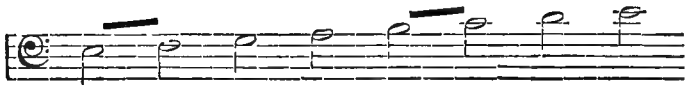
2 For the character of the Modes in detail, see infra. p.—

3 For this identification of the Æolian with the Hypodorian, see in Athenæus p. 624.

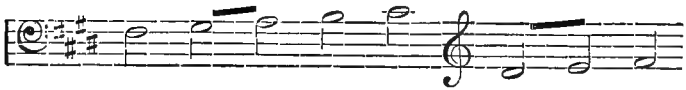
The Hypophrygian Mode.

The Hypolydian Mode.

The Dorian Mode.

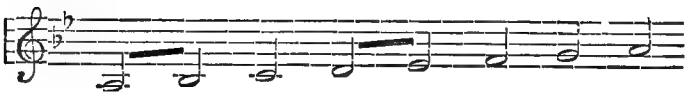


The Phrygian Mode.



The Lydian Mode.

The Mixolydian Mode.



And this last mode, it will be observed, we have transposed a note lower than we wrote it when we met with it in use by Sappho, and this is in order to approximate it to the exact pitch we conceive it to have had. For now that we are considering the various Modes in their relation to each other, we must be careful to attend to the pitch. And also

we have put the Æolian a note higher for a similar reason.[1]

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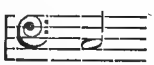
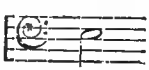
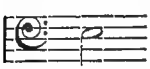
1 This is an arrangement which I am led to follow, in order to bring out what often is but poorly brought out, the exact pitches of the various modes in relation to each other, which is thus precisely demonstrated in a Problem of Ptolemy's in the 2nd Book of his Harmonics :—" Take any 8 notes and let them be so arranged that the 1st is a Diatessaron higher than the 2nd, the 2nd a Diatessaron higher than the 3rd, the 3rd a Diatessaron higher than the 4th, and so on with the rest, substituting a Diapente lower for a Diatessaron higher wherever it seems convenient to do so, and in each case let the Diatessarons and Diapentes be perfect ; thus—

A B C D E F G

Then since D is a Diatessaron higher than E and a Diapente higher than C, that will be a tone by how much E is above C. (Cf. Infra. Chapter VII. p.—). In the same way because F is a Diatessaron higher than G and a Diapente higher than E, that also will be a Tone by how much G is higher than E. Similarly, because C is a Ditone lower than G and a Diatessaron lower than B, B to G will contain the Residuum of the Diatessaron, which is the Semitone B G. Lastly, since B to C is a Diatessaron, and likewise D to E, F to G, and A to B ∴ the remainder E C is equal to the remainder D B, and E G to F D, and B G to A F. And B D and F D will both be tones, but A F will be a Semitone. Further if we take another note which is a Diapason distant from C or from A, it is plain it must also be distant one tone from its neighbouring note, because A to C making a Double Diatessaron, there is a tone wanting to complete the 8ve. And A is in the Mixolydian Mode, F in the Lydian, D in the Phrygian, B in the Dorian, G in the Hypolydian, E in the Hypophrygian, and C in the Æolian." Now transferring the Pitch of B here from  to 

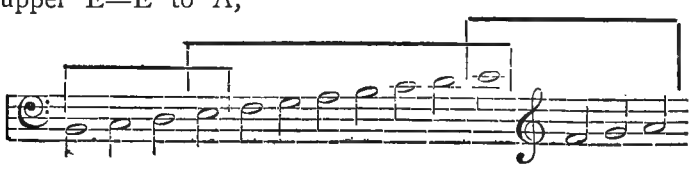
which is the traditional way of writing the Dorian Mode, we have merely to arrange the other modes in tone and tone and semitone from



upwards and downwards as in Ptolemy's Problem ; and this is how it is done in the text. Nevertheless the difficulty remains that Aristides (p. 24.) makes the Hypodorian or Æolian a 5th below the Dorian instead of a 4th, and ∴ an 8ve below the Mixolydian in like manner (loc. cit.) making it come on the Proslambanomenos, which perhaps it really did, and if we imagine 2 Dorians to be alluded to indiscriminately by some writers, this would be possible in Ptolemy's way also. cf. infra p.

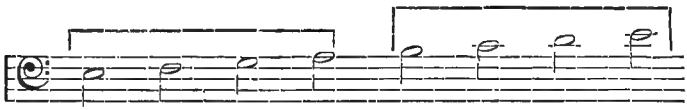
And in these Modes we have marked the places where the Semitones occur with a stroke, and it will be seen that in the Æolian the Semitones occur between the 2nd and 3rd Notes and the 5th and 6th, and in the Hypophrygian between the 3rd and 4th, 6th and 7th, in the Hypolydian between the 4th and 5th, 7th and 8th, in the Dorian between the 1st and 2nd, 5th and 6th, in the Phrygian between the 2nd and 3rd, 6th and 7th, in the Lydian between the 3rd and 4th, 7th and 8th, and in the Mixolydian between the 1st and 2nd, 4th and 5th. And the Modes are arranged agreeably to their pitches, that is to say, the three lower Modes each a tone above the other, and the Dorian a semitone above the Hypolydian, the Phrygian a tone above the Dorian, the Lydian a tone above the Phrygian, and the Mixolydian a semitone above the Lydian.

And this was the problem that lay before Pythagoras, how to reduce these modes all to one scale, or as we should phrase it, how to express them in one simple scale without the occurrence of accidentals. And how he did it was this:—He took the Dorian Mode, as he had constituted it in his mathematical construction, that is to say, in two independent tetrachords, that is, the 1st from E to A, the second from B to E, and to each end of it he added two other tetrachords, namely, a tetrachord to the lower E—B to E—and a tetrachord to the upper E—E to A,[1]



1 Nicomachus. p. 20. 21.

Only this time he made the Tetrachords overlap, not standing distinct from each other, as the original ones did, for the 2 Tetrachords



are each complete in itself, but the new ones are not complete in themselves, but the low one borrows its highest note from the Tetrachord to which it is added, and similarly the high one its lowest note from the Tetrachord to which it is added, in like manner. Hence arose the terms, Conjunct and Disjunct Tetrachords, the term Conjunct, being applied to Tetrachords which overlapped each other, as these new ones do, and the term, Disjunct, to Tetrachords which were disjoined and separate from each other, being each complete in itself, as the old ones were. And the Greeks used the term Diezeugmenon, or Diezeugmenon Tetrachords, for Disjunct Tetrachords, and Synemmenon for Conjunct Tetrachords.

And now Pythagoras, having thus a Scale of Two Octaves, all but a note, before him, he took the Mixolydian Mode, and applied it to the lowest note, B, and since the Semitones of the Mixolydian Mode were between the 1st and 2nd notes and the 4th and 5th notes, it will be seen that the Mixolydian Mode exactly coincides with the notes of this Great Scale from B to B. And Pythagoras called the 8ve in this great scale from B to B, the Mixolydian 8ve. And next he took the Lydian Mode, in like manner, and applied it to C, which is the second

lowest note of his great scale. And since the semitones of the Lydian Mode occur between the 3rd and 4th notes, and also between the 7th and 8th, it will be seen that the Lydian Mode exactly coincides with the 8ve from C to C, as the Mixolydian had with the 8ve from B to B. And Pythagoras called the 8ve from C to C, the Lydian 8ve. And he applied the Phrygian Mode in like manner to D, and its semitones, between the 2nd and 3rd notes, and the 6th and 7th, exactly coinciding with the semitones on the 8ve from D, that is, first with E F, secondly with B C, he called the 8ve from D to D, the Phrygian 8ve. And the Dorian Mode stood as it was. And the Hypolydian he applied to F, and its semitones coincided with B F, E F, which are the semitones on the 8ve from F, and Pythagoras called the 8ve from F to F, the Hypolydian 8ve. And applying the Hypophrygian to G, and the Æolian to A, and finding their semitones coincide in like manner, he named the 8ve from G to G, the Hypophrygian 8ve, and the 8ve from A to A, the Æolian, or Hypodorian 8ve. [1] And this was the highest note in the scale he had constructed, and in this way had he contrived to represent all the Greek Modes easily and exactly on the scale he had constructed.

And in order that his scale might have perfection, and not remain unfinished, which it must have done, so long as it was not rounded off by octaves, he added a note to the bottom of it, viz., A,[2] which was the 8ve of *a*, and the double 8ve of $\bar{a}$, and this note be called the *Proslambanomenos*, or "Added

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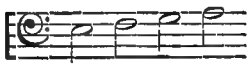
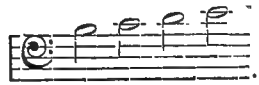
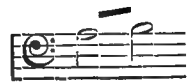
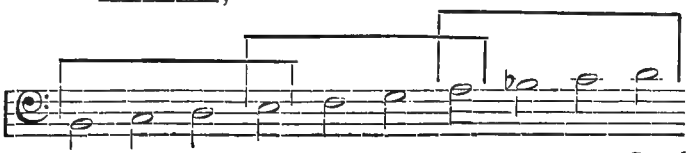
[1] Gaudentius. p. 20. [2] Nicomachus. p. 22.

Note"; and now the complete scale by virtue of this addition ran as follows:

This scale, then, as we find it here, represents the Disjunct System of the Greeks (*Systema Diezeugmenon*), and it was called Disjunct, because the Octave which forms its nucleus, viz., from to , is composed of Two Disjunct Tetrachords  and  .

But there was another system, which is also ascribed to Pythagoras, though with what justice we do not know, and this is what was called the Conjunct System, and it is much simpler in its construction than the Disjunct System, and turns on this, that all the Tetrachords, from upwards, should be conjunct, and not changed to Disjunct at  , but that these two should also be conjunct, and how this was effected was by the insertion of a Flat before , thus:—

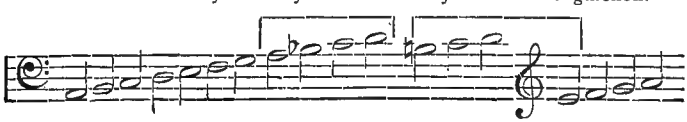


And this B ♭ we noticed as appearing in Greek music under the auspices of the Lesbian School of

Singers; and by virtue of its insertion all the Tetrachords were made exactly to resemble each other, each being formed of a Semitone followed by 2 Tones; as the Tetrachord, B to E, of the Semitone, B C, and the 2 Tones, CD, DE, the Tetrachord, E to A, of the Semitone, EF, and the 2 Tones, FG, GA, and the Tetrachord, A to D (higher than which the Conjunct System did not extend), of the Semitone, AB♭, and the 2 Tones, B♭C, CD. And these Tetrachords all overlapped and dovetailed into one another, and in this dovetailing we may notice another trace of that effort after Unity or Cohesion, which seems a secret aim of all Music, and of the Greek Music more than any other form of Music.

This Conjunct System, then, likewise received an A at the bottom of it, but it never was made to extend higher than , as we have said. And the Two systems together formed the complete Greek Musical system, in which everything was played or sung (*ἐν οἷς πάντα καὶ ᾄδεται καὶ αὐλεῖται καὶ κιθαρίζεται καὶ τὸ σύμπαν εἰπεῖν μελῳδεῖται*),[1] and both are ascribed to Pythagoras though with what justice we cannot say. And it is usual to write them both together, which, although somewhat confusing, is yet the traditional practice, and must therefore be pursued:—

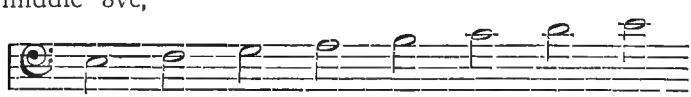
Systema Synemmenon. Systema Diezeugmenon.

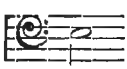


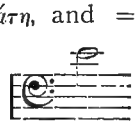
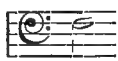
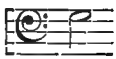
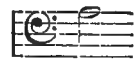
And now we must give the names of the Notes, for though the Greeks commonly wrote their notes

[1] Gaudentius, p. 18. whose lucid expositions far excel those of the other theorists.

by letters, as we do, yet, in speaking of them, they used a much finer style of expression, for each separate note had its own peculiar surname, under which it was habitually designated; and this practice of naming the notes seems far in advance of ours; for to dub notes by letters, and speak of them by letters, is to deprive them of much of their individuality, no less than if we were to call men by numbers instead of names. For a name carries much with it that a letter or a number never can. And I think we should feel our notes much more vividly than we do, if each had its name, as colours or flowers have. For indeed a rose would lose much of its poetry, if we called it C, or a violet, to call it F, and doubtless a certain barrenness has crept into musical conception, since the notes were made to drop their names, and take mere letters instead. But the Greeks had separate names for every note in their music, not merely for one octave, as we have, for the letters we use for one octave are applied without any variation to any other 8ve, and here we fail again; but each note in their musical system had its individual name, and was always spoken of as such. Of these names, eight seem to have been given before the others, for they serve in a manner as a type or pattern for the rest, and they are the names of the middle 8ve,



which also we know to have been constituted first. Of these  was called *Hypate*, or "The Highest Note," and at this name we must not wonder," for it was agreeable to the Greek style of

musical expression; for they called that "Below" (ὑπὸ), which we call "Above," and that "Above," (ὑπὲρ) which we call "Below"; and we have met with a very remarkable instance of this strange style of expression before in our history, for the Accompaniment of Archilochus, which was "above" the song, they called "the Accompaniment ὑπὸ τὴν ᾠδὴν" ("below the song"), and other things in like manner; whence some forgetful of the Greek musical idiom have imagined that the Accompaniment of Archilochus was really "below" the song. And this note then, was called *Hypate*, Ὑπάτη, which is a contraction of Ὑπερράτη, and = "The Highest." And in a similar manner  was called *Nete*, or "The Lowest Note." And the other notes were called as follows:  *Parhypate*, or "The Second Highest Note;"  , *Lichanos*, or "First Finger Note," and this is a name which has evidently come from Lyre-playing, for it was the practice of Lyre-players to strike the 3rd lowest string of the Lyre with the 1st finger of the left hand,[1] and this is how the name, *Lichanos*, or "First Finger Note," came to be applied to the 3rd lowest note in this scale. And  was

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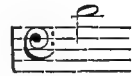
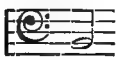
[1] ἀεὶ ἐπιτίθεται αὐτῷ ὁ τῆς ἀριστερᾶς χειρὸς δάκτυλος ὁ παρὰ τὸν ἀντίχειρα. Nicomach. Manual. p. 22.

called *Mese*, or "The Middle Note." And , *Paramese*, or "The Next to the Middle." And , *Trite*, or "The Third Note.." And 

Paranete, or "The Second Lowest Note." And

Nete, or "The Lowest," as we have said. And the other notes were called after the pattern of these, of which

 was called *Hypate Hypaton* (that is the Highest Note of the Highest Tetrachord).

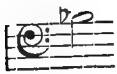
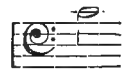
... ... *Parhypate Hypaton* (Second highest note of the Highest Tetrachord).

... ... *Lichanos Hypaton.*

... ... *Trite Hyperbolæon* (that is, Trite or Third Note of the Extreme Tetrachord).

... ... *Paranete Hyperbolæon.*

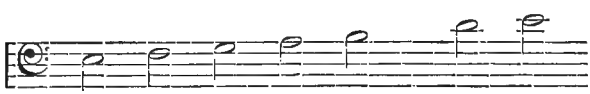
... ... *Nete Hyperbolæon.*

And in the Conjunct, or Synemmenon System,  was called *Trite Synemmenon*, 

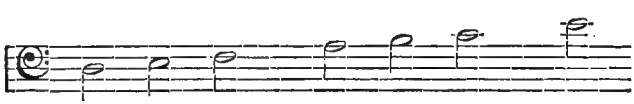
Paranete Synemmenon, and , *Nete Synemmenon*, just as in the *Diezeugmenon System* the word,

Diezeugmenon, was added to Trite, Paranete, and Nete, to distinguish them from these notes of the Synemmenon; and the word Meson to Hypate, Parhypate, and Lichanos, to show that they belonged to the Middle Tetrachord. But the bottom note of all was called *Proslambanomenos*, as we have said.

This then being the complete Greek Musical System, we may admire by what slow steps it reached its present form. And it is founded, as we said, on the Dorian Mode, yet when we first get news of even the Dorian Mode, how very different is it to that form it had received before it became the basis of the Greek System! For we have already met the Dorian Mode in the times of Terpander, and then it appeared as [1]



And later on we have tidings of it in this form, [2]



And in each case, as will be seen, it is an Isolating Scale, that is, having breaks in it; and in the first scale there is only one break, but in the second there are two, between F and A, and also between C and E, and the second looks the older of the two, but yet we are told that the first is the older. But

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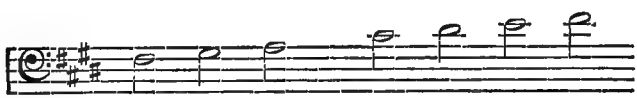
1 See Nicomachus on Terpander's Lyre. p. 20.

2 Aristides p. 22. for this notation. Cf. his remarks on p. 20. that you may always substitute a semitone for 2 dieses, which is done in the succeeding ones also. It is possible that some of the confusion e.g. p. 526. would be banished if we allowed 2 Dorians, one on E, and one on D, to be alluded to by the theorists indiscriminately. But this is only a suggestion.

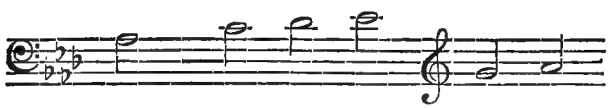
when we turn to the other modes which were combined to form the Greek System, we shall be aware of a still greater incompleteness, and a much nearer approach to that ancient form of scale, which we have conceived as the first form in which such a thing as a musical scale appeared. For the forms in which we have hitherto considered them were not their earliest forms, but there are other forms on record more ancient than these, some of which, unlike the Dorian mode, which is not a pure Isolating Scale, are of a pattern essentially primitive, and presenting an exact resemblance to the most ancient forms of Scale, as the Scale of the Chinese and other nations, who have the most ancient form of Scale. And the Phrygian indeed not so much, for this was the ancient form of the Phrygian Mode, and it is at least as complete as the Dorian:—

1

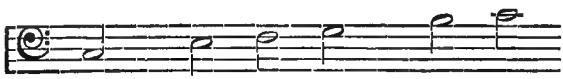


But the Lydian Mode is almost precisely the same as the Scale of the Chinese, being in all respects a pure Isolating Scale. And its ancient form was this:—

2

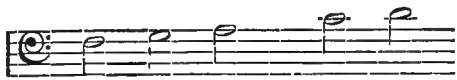


which if we write in Naturals, disregarding the pitch for a moment in order to show off the resemblance better, thus,

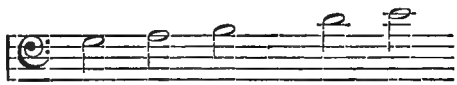


1 Aristides. p. 22. 2 Ib.

we shall see that, with the exception of the 8ve of the upper note being at the bottom of the Scale, it is precisely the same as the Chinese Scale,



or that other ancient Scale which we have assumed as the primitive scale of our race,



But the Mixolydian Mode, in its most ancient form, is not an Isolating Scale, but an Agglutinative Scale, which was the Second form which we conceived the development of the scale passed through, namely, that the two Isolating Members, which we called the Great Scale and the Little Scale, were joined by the insertion of a middle note, yet that still the Scale lacked completeness in its upper part. And the Primitive Scale of Man under Agglutination we conceived as follows,

And the Mixolydian Mode was [1]

or, to write it in Naturals,

1 Aristides loc. cit.

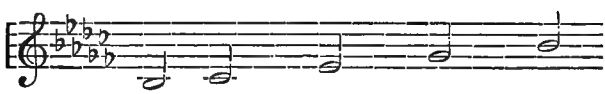
where but for the occurrence of the 8ve as the 6th note, instead of the note, G, we should have an exact parallel to the Primitive Scale of Man in its Second, or Agglutinative Form.

And there are other ancient forms of Modes recorded in the handbooks, being two which Pythagoras did not take into his system; for the ancient forms of the Æolian, the Hypophrygian, and Hypolydian, are not recorded, but only these two, which are the Ionian and the High Lydian, or Syntonolydian; and the Ionian Mode in its most ancient form is said to have been:—

[1]

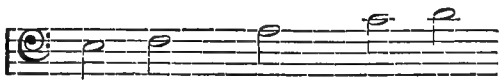
and the Syntonolydian,

[2]

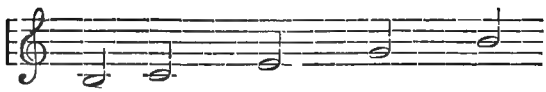


or waiving the question of pitch, and writing them in Naturals,

The Ionian.



The Syntonolydian.



And these indeed seem fragments, and there seems no analogy to which we may refer them, but yet if we

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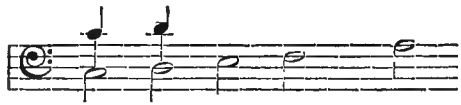
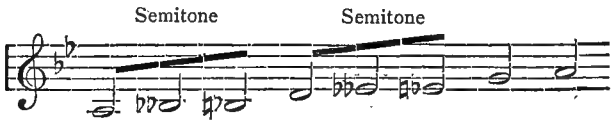
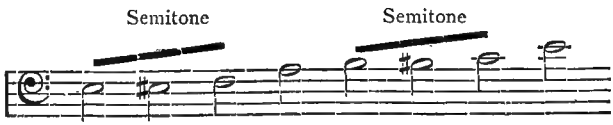
1 Aristides p. 22. 2 Ib.

sort the notes of the Ionian Mode, not according to their height, but according to their succession of tones, in this way,  we shall see that in this respect at least they bear considerable resemblance to the pure Isolating and Agglutinative Forms, being a confusion of both. But the Syntonolydian, on the other hand, it is hard to refer to any analogy whatever.

These Modes, then, dismissing the last two, which need not concern us, had grown into perfect scales of 8 notes each by the time of Pythagoras, having had their fissures and cracks filled up by the necessary complement of sounds, and in this complete form were utilised by him in the formation of his scale. And now we may discover the reason why he built with tetrachords. For each of these modes possessed, besides the diatonic form which we have given, also an enharmonic form, agreeably to that Enharmonic style of song, which we have mentioned among Sappho and the Lesbians, and the essence of which consisted in the division of each semitone into two enharmonic demitones, as the Mixolydian Mode in its Enharmonic form would be

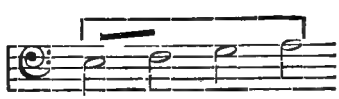
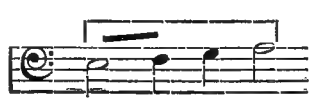


the Dorian Mode

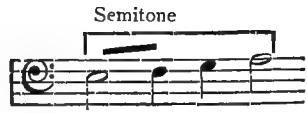


and the other modes in the same way, each dividing its semitones into two enharmonic demitones, as we

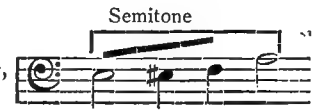
have said, and by consequence omitting the note immediately above the second of these demitones, in order, as we may loosely say, to have no more than 8 notes in the octave, but really out of deference to that ancient form of scale of which the Enharmonic Style was a survival. Now was not this Enharmonic Style of sufficiently common occurrence in ordinary song to crave the creation of an entirely new musical system for its due exposition, but yet sufficiently common to demand that due allowance be made it in the system which he was engaged in elaborating. The object, then, of working by tetrachords was to combine both styles in one form of expression. And this, by the following considerations, through the use of tetrachords he was enabled to do:—For since there were but two semitones in every mode, and that the semitone was the only place where the Enharmonic asserted itself in opposition to the Diatonic, it is plain that certain notes in every mode were the same in both styles, and certain others were different. For where the semitone occurred there was difference, but elsewhere there was sameness. And since the action of the Enharmonic on either semitone was precisely the same, and the semitone changed and its neighbouring notes remained unchanged on precisely the the same principle in both cases, then was it most convenient to view each case as but one the repetition of the other, and to regard the Mode as laid out in two petty scales, each fitted with semitone and accompanying group: of which two petty and similar scales, one therefore only need be considered. And taking this little scale, which was the Tetrachord, as the subject matter of treatment, he could isolate the action of the Enharmonic, and consider it in a pattern that would serve as a type of all its play; and

saying that in every Tetrachord certain notes of the Diatonic were liable to change, and certain remained unchanged, he at once summed up the entire action of the disturbing element in a formula which would be applicable throughout the total system. Now could he continue to write his Tetrachord as before, in Diatonic notes, and with this proviso as to the change, the same tetrachord expressed at once and perfectly both styles of song; and the detail of the proviso was this, that the notes subject to change were the highest note of the Tetrachord's semitone and the note immediately above it. These changed under the influence of the Enharmonic, while the other two notes of the Tetrachord, whether the style were Enharmonic or Diatonic, remained the same. That the change was the resolution of the Semitone into two enharmonic demitones was unnecessary to be expressed, being well understood; and occurring as it did with unvarying regularity at every Semitone, might well be left to the singer to make, whenever the fancy for the Enharmonic in preference to the Diatonic, or the alternation of both came to his mind, or was enjoined in the music; and the ordinary Tetrachord,  , written with Pythagoras' provision, that the notes subject to change were the highest note of the Tetrachord's semitone and the note immediately above it—which we may express by some such device as this,  —these two being, in his nomenclature, the Moveable, and the other two the Fixed—in the Diatonic style the

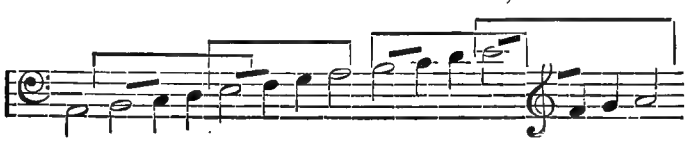
Tetrachord was sung as written,



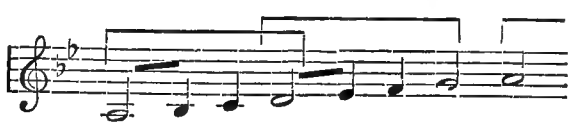
but in the Enharmonic (by the resolution of the Semitone into two Enharmonic demitones),



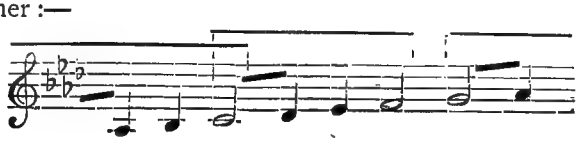
and so on in every other case. Writing, then, the Modes in Tetrachords, and the Scale in Tetrachords, he could most easily show this application, and the divergence of the two styles; and this, it seems, is one of the main reasons why he chose such a form of structure. For the scale written in this way, with the Moveable and Fixed notes marked, is:—



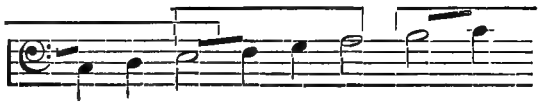
And the Modes will be found most easily to lie along and coincide with the contour of the Scale as here given. Since taking the Mixolydian Mode, and marking its Moveable and Fixed Notes, the Moveable, the highest note of its Tetrachords' Semitones and the note immediately above, the Fixed, the remaining two,



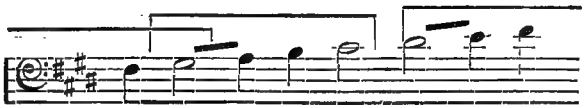
and applying it to the Mixolydian octave, it will be found to coincide. And the Lydian in the same manner:—



applying it to the Lydian 8ve,

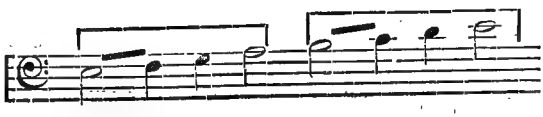


And the Phrygian,



to the Phrygian Octave,

And the Dorian,



to the Dorian Octave. And the others in like manner.

Now then setting out the scale in Tetrachords, with an eye to all these contingencies did he work. And it will be seen that all the tetrachords as they appear in the Scale, unlike their form in the Modes, are symmetrical, for the Fixed notes are the extreme notes of each, and the Moveable notes are the interior ones. Let us then admire the symmetry which pervades all this, and also the art of Pythagoras in constituting his scale on so flexible a basis, that it would give an easy exposition to so many things. Not only will his structure by tetrachords be manifest now, but also why he made some conjunct and some disjunct; for it was a studied arrangement to open the door to these various possibilities. But why he added an 8ve at the bottom of his scale, was to give

perfection to his system, as we have before remarked; for this was the theory of Pythagoras, that the 8ve was the most perfect of the Intervals,[1] and was always necessary to be present if completeness and perfection were to be there. For this reason, therefore, did he round off his Scale with an octave at the bottom, A, parallel to the *ā* at the top, and a Scale of Fifteen Notes was formed by this, as it seemed to him, necessary addition of the Octave.

And as the Octave was the most perfect of the Intervals in his eyes, so it was the most perfect of the Consonances in the same manner.[2] For this other subject yet remains to be touched on, What were the Consonances or Concords in Greek Music, and what was the extent of their Harmony. And the Consonances or Concords were those intervals whose numerical ratios we have before given, that is to say, the 8ve, 5th, and 4th, together with the same in 8ve position, viz. the double 8ve, the 12th, and the 11th—six in all. These were the Consonances or Concords.[3] But the extent of the Greek Harmony

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[1] Ptolemy's Harmonics. I. 6. [2] Ptolemy. I. 5.

[3] Manuel Bryennius. I. 5. Psellus. Synopsis Musica. Bacchius Senior. Eisagoge. 3. Into the interpretation of the late term, Paraphony, I have not gone, since it makes no difference to the question of what are the harmonious intervals. Bryenne calls the 5th and 12th the Paraphonies, Psellus adds the 4th and 11th. The 8ve and Double 8ve were similarly called Antiphonies. But, says Theon, Antiphonies and Paraphonies are all alike included under the general term *συμφωνία*. *σύμφωνα τά τε κατ' ἀντίφωνον οἷον τὸ διὰ πασῶν καὶ τὸ δὶς διὰ πασῶν καὶ τὸ παράφωνον οἷον τὸ διὰ πέντε τὸ διὰ τεσσάρων.* (Theo Smyrnæus. Ed. Bullialdus, I. p. 77), George Pachymeres also to the same tune, *ἐστί τινα σύμφωνα, τινὰ δέ διάφωνα,* thus comprehending all consonant intervals under the general term, *σύμφωνα.*

went beyond the admission of Concords, for it admitted these discords, the 2nd, and the greater and lesser 3rd,[1] perhaps also in 8ve position, though on this point we are not certainly assured, viz. the 9th and 10th.[2] There are some writers, indeed, who say that the inversion of the first of these discords was also used in Greek Music, viz. the 7th, which is the inversion of the 2nd.[3] And they who say this can have no alternative but to admit the inversion of the 3rd also, that is, the 6th. But since we are not positively told that the 6th and 7th were in use in Greek Music, we had best not press them, but content ourselves with assuming only those harmonies that are given in the handbooks and the histories, viz. the 2nd, and 3rd, perhaps the 9th, and 10th, for the discords, and the 8ve, 5th, 4th, double 8ve, 12th, and 11th, for the concords. But even these include nearly all the discords and concords that are in use in Modern Harmony, and if we were to add the 6th and 7th they would include all. But in what respect did the Greek Harmony differ from ours in the use of these Concords and Discords? And it differed in the following respect: For though both used the same concords and the same discords, we use more than one concord at once, as in the Common Chord we use 3 concords at once, viz. the 3rd, the 5th, and the 8ve. And in the same way we frequently use more than one discord at once, as in the chord of the 9th, where we use the discords of the 9th and the 7th together. Or

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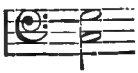
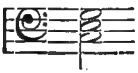
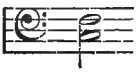
1 Cf. Supra. p. —.

2 That is, if such instruments as the Pectis and Barbitos ever used the Archilochean accompaniment instead of simple Magadising, it must have been so.

3 Westphal's Geschichte.

where we only use one discord, as in the chord of the 7th, &c., we combine it with concords, as the discord of the 7th with the concords of the 5th and 3rd; and so on. But they only used one concord at a time, or one discord, and there could be no combining concords with discords, because none of their chords had more than two notes in them. That is to say, their chords were the skeletons of our chords, or they were our chords in outline only, and the progress of Harmony since that time has been to fill these outlines in; as, their chord of the 5th  has since been filled up by the insertion of the 3rd  and their chord of the 4th  by the superposition of the 6th and their chord of the 8ve by the insertion of both 3rd and 5th and so on.

Now this was one of the leading differences of the Greek Harmony from ours. But the other difference which we must next speak of goes deeper than this, and would much more affect the general complexion of the Music. For while the 5th is the great note which governs the progression of our Music, as thus, after starting a piece we proceed as soon as we can with our Bass to the 5th of the key we started on, and with our Melody to those notes which will harmonise with the 5th of the key, whence the 5th

has got the name of Dominant, because it is so powerful, and governs all our Music, with the Greeks, on the other hand, the 4th was the great note, and while we proceed as soon as we can to the 5th, they proceeded in the same way to the 4th; that is to say, our great note is the Dominant, but theirs was the Subdominant. "For the Song is no sooner started," says Aristotle, "than it proceeds at once to the 4th, returning again and again to it, and the best composers are those who use the 4th the oftenest."[1] And he goes on to say that as the perpetual use of the word "and" is the mark of the true Greek style of writing, so is the use of the 4th the mark of the true Greek Music. To the same effect speaks Ptolemy, and other of the ancient theorists. And now we must add the following proviso, for with us and our Dominant, it is the Bass that proceeds to the Dominant, and the Melody to those notes which will harmonise with the Dominant, but with the Greeks, on the contrary, with whom, we must never forget, the Melody was in the Bass, or *lower* part, the Melody would proceed to the Subdominant, but the Harmony to the notes above, which would harmonise with the Subdominant, so that there would be the same progression of the parts in both cases, the lower part to the principal or governing note of its system, the upper part to the notes that would harmonise with it, only the ear would listen differently, they listening to the lower part and disregarding the upper, we listening to the upper and disregarding the lower. And since what was once but an arbitrary adornment or delight of Song, I mean this progression of the lower part to the governing

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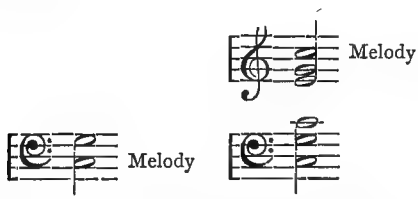
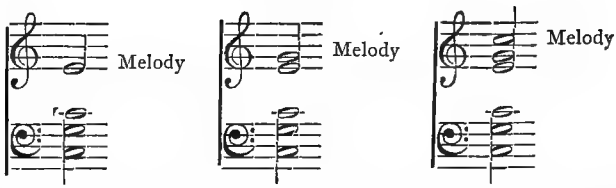
[1] Problem. XIX. 20.

note of the system, for "it is harmonious to the ear," says Aristotle, "that the song should so proceed," and "the voice moves by preference to the governing note," says Ptolemy, "because it is a medium height, which gives no strain to the singer, and is at such a pitch as the Voice delights in"[1]—I say, since this progression of the lower part has since become a rule of Art, for there is no rule more constantly observed by us, than to send up the Bass to *our* governing note, which is the Dominant, as soon as it conveniently can—we may explain this rule of ours by saying that Bass is in reality old Melody, and still affects out of habit a similar favourite progression to that which it by preference observed, when it was no mere complement to the song as it is now, but the actual Melody, and the soul and centre of the Music. And this reflection will lead us to that other one, how if the Greek Melody was the Bass, and ours soars so far above it, the Art of Music, like other things in the world, has developed through gradual superposition; for such a change as this,



could never come in a single night, nor by a turn of the finger, but we must imagine the elements gradually laid on, like strata in the water, and the melody each time rising little by little nearer the surface, as thus,

[1] Ptolemy. Harmonics. II. 11.



and that this was the course of music's development, it will be our task in future volumes to show. In the meantime, many have been the fanciful comparisons that have been made between the Art of Music and the Art of Architecture, and often, I think, they have only been figuratively understood by those that made them—but here we have the dream incarnate before us. And I have often thought that if we would restore to our imagination those ancient melodies that time has long made havoc with, we cannot do so better than by listening to the Bass of our own music. In unbroken tradition, I imagine, has been preserved and lain there all this while the simple Melody of antiquity. Whatever meretriciousness has affected the other parts of the concert, the Bass has always remained chaste and pure—fit heirloom to us from those ancient times when all was chastity and simplicity. So that when I listen to the Bass Viols impressing themselves mightily on the Orchestra, it takes me back to those ancient days when Great Harps of Egypt boomed in the palaces of Memphian kings. For that ancient Egyptian music we may well imagine was similarly constituted to what the Greek was, though in the mists of antiquity we cannot read it so clearly.

And seeing now how Music is like to reflect the course of all things, in being a superposition but no destruction, a gradual growth and no sudden exhibition of completeness, let us see how else it mirrors in little the goings on of the world. For it is plain that in having our Melody in the Treble, and our Harmony,

or accompaniment, in the Bass, we have worked round to the exact contradiction of those ancient musics, which had their Harmony, or accompaniment, in the Treble, and their Melody in the Bass. And taking the Greek Music as our illustration, let us see if there are any other points, in which we have similarly arrived at the contradictory of the ancient style. And it will be plain there are many, and indeed in nearly all we have done so. For first, the Melody in the Treble, which then was in the Bass, as we have said; and next, something which flows out of this, for they called that "high" (ὑπάτη) which we call "low," and "low" (νήτη) which we call "high"; and similarly "above" (ὑπὲρ) where we say "beneath," and "beneath" where we say "above." In a similar way, they counted their Scale downwards, we upwards; and their intervals downwards, which we count also upwards. And the progression of the Melody (*i.e.* our Bass) was similarly inverse, for we are directly told that by preference it started at the 8ve of the Tonic, and descended to the 4th, which is the 5th below,[1] while our Bass starts at the Tonic, and ascends to the 5th above. And what is still more curious, it will be found that their common scale is simply ours read backwards, since take the scale of C, and read it backwards, and it will give the common Greek Scale, that is, the Dorian Mode, or Smaller Scale of Pythagoras, that is, the semitone will occur between the 1st and 2nd notes, and 5th and 6th, precisely as it does in the Greek Scale. These are some of the points in which Music has arrived at the precise contradictory of the theory of antiquity, and more might be quoted. And without

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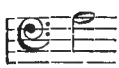
[1] And downward intervals were always considered more melodious than upward ones, in the same way. (Arist. Prob. 33.)

pausing to put forward any isolated explanation of these strange facts, we had rather regard them as part and parcel of the general movements of the human mind, and exemplifications of a law which runs through all things. For progress proceeds by contradiction; and not only is this true of the development of the individual man, and may be seen in the history of nations, but also of large sweeps of time over and above these, in which it is no hard thing to see, that in trivial things as well as great things we naturally work round to the exact opposite of the method and thought of precedent antiquity. At first they wrote from right to left, now from left to right; once the earth stood still and the sun moved, now the earth moves and the sun stands still; once they worshipped many gods, now one; once they believed in a past life, now in a future; and so we might go on enumerating, but it is plain that the course of Music has proceeded like these other things.

And now having mentioned the engrossing importance of the 4th, or Subdominant, in Greek Music, and how it stood in the place of our Dominant, we must briefly examine one or two more of its relations in which it served the same purpose. And we use the the Dominant, indeed, in interchange with the Tonic, to procure the necessary relief of key in strains and phrases, and they the Subdominant in like manner; but we also employ a periodic and prolonged substitution of the Dominant for the Tonic, as the base of our Musical Forms, and all our Forms turn on this prolonged substitution, from the simple Melody to the Form of the Symphony. In the same way, their extended forms of composition turned on the prolonged substitution of the 4th, or Subdominant; for the

Antistrophe, I imagine, was sung in the Subdominant of the Strophe, and answered to the 2nd Subject of our Sonatas or Symphonies, or better, to the middle period of Andantes, &c.[1] The 4th also served the theorists as the framework on which they arranged the Modes, for they often arranged the Modes by Subdominants, as we arrange our scales by Dominants, setting, that is, each a 4th above the other, as Æolian, Dorian, Mixolydian &c., and the Greek name for Subdominant is *Mese*, and this is called the arrangement by *Meses*.[2] And I imagine that it also served as the chief means of Modulating in Greek Music, that is, passing from Mode to Mode, for this is a thing that was often done, to pass from one Mode to the other; and we know that the Dorian and Mixolydian were freely used in the same piece together, that is, the Dorian Mode on , and the Mixolydian Mode on  , a 4th above, and also the Æolian with the Dorian, and , the Hypophrygian with the Phrygian, and so on.[3] So that it seems the Greek Modulation was principally by Subdominants, or 4ths, which will merit a more minute inquiry hereafter. And looking at this despotism of the 4th, or Subdominant, in Greek music, and its general effect on the complexion of the Music, I think it would produce a subdued tone in the Music, by

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1 See the Problem of Aristotle, discussed at the end of this Book.
2 e.g. Ptolemy's arrangement by Meses in his 2nd Book.
3 Plutarch. De Musica, 16.

contrast to ours, which also the general depth of the pitch, and the Melody running in the Bass would also concur to cause. Nor must we forget to add that the Common Chord of the Harmony was not the Tonic and Dominant, as with us, but the Tonic and Subdominant, not , that is to say, but (only two notes being taken, as we have said), and this chord of 1st and 4th has a very grave and tranquil character, and constantly occurring, as it did, would also help to subdue and tone down the general effect.

This being so, then, and the 4th playing so important a part in the music, we cannot wonder that Pythagoras attached special importance to it, both as the note and the interval, and more particularly as the interval, which he regarded as second in importance to the 8ve alone, setting it much above the 5th, because its tone was purer, and even ranking it with the 8ve itself as one of the two Perfect Consonances—though necessarily the inferior one.[1] For the Octave was the sovereign despot, and supreme interval in the Pythagorean system, nor could the Fourth be in any way intrinsically compared to it, though, for the various reasons already mentioned, it might affect a superficial parallel, and even by Pythagoras himself, though at an infinitely lower level, be ranked in certain associations along with it. But these over, and the purity of the interval and its frequency in the music dismissed from the mind, how did the

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[1] Nicomachus. Harmonics.

4th flutter and fall, while the 8ve grew and overspread all the Pythagorean theory, in a way to efface or conceal every other harmony beside! For, how could the diminutive and incomplete 4th compare with that great interval, which gave completeness and rotundity to musical concord, and was its very type and soul? or how could the part—which was the 4th, since the 4th and 5th together make the octave—compare with the whole? evincing, in its being a part, that very incompleteness and inferiority, which it was already assumed to possess. This aggrandisement of the Octave, indeed, at the expense of every other interval, is one of the most curious and intricate chapters in the history of Pythagoreanism, and leads to results which may well amaze those who read it. The play of the interval itself, indeed, in practical music was by comparison a limited one. We have noticed its entry into harmony under the Lesbian School of Singers, and by benefit of Semitic influences, early in our history; at which time great instruments of ten and twenty strings were constructed for the express purpose of playing in octaves. Such were the Magadis, the Pectis, the Barbitos, and, later on, the Epigoneion, the Simicium, and others. While at the same time the practice of singing in Octave Harmony—that is, Antiphony, or Magadising, as it was called—also commenced, and indeed continued throughout the whole life of Greek Music, both as cultivated by Choruses and by solo singers. Thus the domain of the Octave in practical music was apparently extensive enough, though really limited. For neither did the Magadis instruments, which exhibited it, attain a popularity like to that of the Lyre, in whose harmony the 8ve merely played an equal part with the 4th, 5th, and other intervals;

nor was chorus singing as a rule so regulated, as to give a preference to Octave Harmony rather than to the simple Unison. In practical music, then, the Octave might well have mustered merely in company with the other harmonies; but in the abstruseness of theory, and under the speculations of the Pythagoreans, it attained a rank of supremacy and indeed of omnipotence, that threw into the shade the whole musical art besides, and led to results perhaps the most surprising that history has ever yet had to record.

To Pythagoras the Octave was the type of all Harmony,[1] that is, he saw in the constitution of the Octave, as it was composed of 5th and 4th,[2] the type or indeed the incarnation of the process, by which all Harmony of whatever kind was effected. For to the exhibition of a Harmony, said Pythagoras, there are always two things necessary, first, Unconditioned Matter, and secondly, the Principle of Form.[3] Now the Unconditioned Matter in the case of the Octave was the two intervals, the 4th and the 5th, as they existed apart and independently in music; and the Principle of Form was the energy of the Octave Interval which should bring them together, and blending itself with their union produce the Perfect Octave as the result. And because he chose this instance for a type, where the Unconditioned Matter is represented by two components, namely, the interval of the 4th and the interval of the 5th, he would express all Unconditioned Matter by the

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[1] Nicomachus. Harmonics.

[2] *ἁρμονίας δὲ μέγεθός ἐντι συλλαβὰ καὶ δι' ὀξειᾶν.* Philolaus in Stobæus. 462.

[3] *τὸ περαῖνον καὶ τὰ ἄπειρα.* Cf. also Porphyry's Physics. III. 104.

number, 2;[1] but the Principle of Form he expressed by the number, 1.[2] And the process of the Harmony consisted in the blending of the Form with the Matter, as we have said, which thus received cohesion between its parts, and in this way was the Harmony effected. As the two intervals, the 4th and the 5th exist at first apart in music, unconditioned, and undetermined in their relations to each other. In this state they are the number, 2. But by the introduction of the Principle of Unity or Form, 1, they receive that cohesion that they lack and that conditioning that they desire, and produce 1 + 2, the Octave.

Now in the purely arithmetical exposition of this process the result will be the same. For the 4th expressed in numbers, is 3 : 4, and the 5th is 2 : 3, and the union and cohesion of the 4th and the 5th, that is, their multiplication together, 3 + 4 × 2 + 3 —gives the product, 6 + 12, that is, 1 + 2, the Octave.

In its purely arithmetical exposition did Pythagoras by preference regard the process, as being easier of comprehension to the vulgar, and also because to him Music was but the sound of Numbers, or Numbers were the secret principles of Music, and both were commensurate.

And since 1 + 2 was the completion of the

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[1] Johannes Laurentius. De Mensibus. II. 6.

[2] Laurentius. Ib. See also Porphyry. Vita Pythagoræ. 49.

Octave Harmony, that is, the addition of the Principle of Form, 1, to the Principle of Unconditioned Matter, 2, and the addition of 1 to 2 is expressed as 3, Pythagoras took 3 as the Principle of Completeness, and he said that the number 3 was the power and composer of music;[1] for not only does it express the composition of the Octave, but of something else beside—and now indeed shall we see the Octave grow and enlarge itself on our art in a divine manner, according to the teachings of Pythagoras—for not only does 3, that is, 1 + 2, express the completion of the Octave Harmony, but the completion of that Harmony doth bring simultaneously into being the whole musical scale. For the Scale, as we have seen Pythagoras write it, writing it, that is to say, in the numerical equivalents of Octave, 1 : 2, 5th, 2 : 3, 4th, 3 : 4, and Tone, 8 : 9, which was generally written with the various numbers alone, 1, 2, 3, 4, 8, 9, and with the addition of their sum total, *i.e.*, 27, at the end, and stood expressed normally in the formula,

1. 2. 3. 4. 8. 9. 27.

the scale, I say, which, so expressed, composed the Holy Heptad, or Septenary, which were the Seven Sacred Numbers of the Pythagoreans,[2] was proved to have arisen in Music from an original completion of the Octave Harmony, 1 + 2. For since in the primeval marriage of 1 and 2 the immediate result was the 8ve, that is, 1 + 2, and the connection of the 1 and 2 is expressed by 3, then at once came fair descendants, being indeed the direct and instantaneous brood of this royal pair, for each number contained within itself its square and its cube, and

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[1] Porphyry. Vit. Pyth. [2] Hierocles in Aureum Carmen.

in this way did the complete scale at once flash to the light:— [1]

			Square of 2.	Cube of 2.	Square of 3.	Cube of 3.
1.	2.	3.	4	8.	9.	27.

Thus was the whole Musical Scale shown to proceed from the mystical union of 1 and 2, and the whole art of Music had developed therefrom.

Now most agreeable to such a genesis was the sexing of the numbers that made it. The Number 1 was held the Father of Number,[2] and the Number 2 the Mother of Number.[3] From 1, as from a Sire, did Music proceed, from 2, as from a Mother. And as 1 and 2 were considered Male and Female, so were the other numbers likewise considered and sexed accordingly, that is to say, up to 10, beyond which limit number was considered imperfect,[4] since the numbers after 10 do but repeat themselves; a special exception being made in favour of the number 27, which occurred as one of the seven numbers in the Holy Heptad. And the Odd Numbers were considered Male,[5] because they partook of the character of the first Odd Number, which is 1,[6] which was the type of Unity, and Permanence, and Identity, and likewise the Principle of Form.[7] And the Even

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[1] The Anonymous Commentator in Ptolomæi Tetrabiblon. I. Plutarch. De Procreatione Animæ. cf. also De Musica. 22.

[2] Cedrenus. I. 208. [3] Ib. [4] Cedrenus I. p. 269.

[5] Macrobius. Saturn. I. 13.

[6] In strict Pythagorean language the Number 1 could not be spoken of as Odd, and the writer only does it here under reservation, to avoid an intricacy of detail, for it was *ὑπὲρ ἀριθμὸν* and *οὐδὲ ἐπὶ ἄρτιον οὐδὲ ἐπὶ τὸν περιττὸν μεθίσταται.* Some would even make it sexless in the same manner, but wrongly, since *ἄρρην ὅτι δὴ γονιμωτάτη*, says Laurentius, and in another place, *τὸ ἓν ἐστὶν ἄρρεν.*

[7] *ἀμερὴς καὶ ἀμετάβολος καὶ αὐτοκίνητος · μόνιμος · τῶν μετ᾽ αὐτὴν αἰτία*, &c. See also Porphyry. Vita. Pyth. 49.

Numbers Female, in like manner, because they partook of the characteristics of the first Even Number, 2, which was the type of Change, and Difference, and Instability,[1] and in contrast with 1, which was the Principle of Unity, 2 was taken as the type of Multiplicity.[2] And the Even Numbers were considered female also for this reason, that they can be divided exactly in the middle,[3] but Odd Numbers cannot be so divided.[4] Thus the Even Numbers were subject to Section and Passion, but the Odd Numbers were devoid of both,[5] and agreeably to this the typical Even Number, that is, 2, passed from being a type of Change and Multiplicity to being also the type of Matter, which is the Passive and Divided element in the Universe,[6] but the typical Odd Number, which is 1, was the principle of Unity, which acted on Matter, and gave it its Form and Cohesion.[7]

And now if we would be at one with the Pythagoreans in their conception of Numbers, we must consider it in this way:—For Pythagoras said that △ is indeed a triangle. But not that which falls under our eyes is the triangle. But that only awakes in our minds the idea of the Triangle,[8] which is the impalpable and eternal form of the number 3, that radiates through Nature; and wherever we see objects that have three parts, or actions in the same way, as the beginnings, middle, and end of things, this is but

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[1] The Odd were *νόω καὶ ψυχῆς ἀνάκωμα*—the Even, *γενέσιος καὶ μεταβολῆς*. (Philolaus in Stob.) *ἄστατος καὶ πολυμετάβολος* says Lydus. Cf. also Porphyry. loc. cit.

[2] Laurentius. De Mensibus. II. 6

[3] Nicomachus' Arithmetic. I. cap. 6.

[4] Ib.

[5] Anon. Comment. in Ptol. Tetr. I.

[6] Laurentius II. 6.

[7] Porphyry. Vita Pyth.

[8] Ib.

the number 3 working its way through to the surface.[1] In a similar way, when we see change, and multiplicity, and decay, that is the number 2 expressing itself. And similarly, unity, and permanence, and tenacity are the number 1. Thus is the marriage of man and woman but the momentary emergence of the number 5 to the surface of things, for 5 is the union of the Feminine 2 with the Masculine 3,[2] and such events are but the shaping which we unconsciously give to the temporary predominance of that number. In a similar way, Friendship and Love are the veils behind which 8 is working. Or what is all purity and innocence of life but the radiance which 7 emits, which is the Virgin Number, and partakes most nearly of the direct essence of the Father? Or what is 6 but the androgyn, being the number of Venus, and compound of either sex, for it is the multiplication of the Feminine 2 by the Masculine 3,[3] and all things that partake at once of softness and stability, of variety and yet of unity, are but the seals and soft impressions which 6 is setting on the world.

Now in a strange way does the Number 1 differ from the other numbers, for while they only exist in impalpable essence, being but the luminous outlines and spiritual pulses of things and actions, the Number 1 has rendered itself incarnate. For over and above that existence of invisible energy, which the Father of Number shares with the other numbers, but to far higher perfection than they,

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[1] Porphyry. Vita Pyth. 51.

[2] Hierocles in Aureum Carmen.

[3] The Anonymous Theologus. Also in Laurentius. Cf. the Orphic fragment which he quotes.

existing in eternal repose and at unity with itself,[1] there have been from all eternity corporal emanations proceeding from its beatific essence, which are the ultimate atoms of which all things are composed. So there is one One, and there are many Ones, and these indeed are aptly called the Monads, as partaking of the essence of the divine and perfect Monad, which is the Number One. And like it they are indivisible, but in the immeasurable distance of emanation from the first spring and glittering source of their existence they have from the first failed to preserve more than this one tincture of the divine essence, and in every other way are they but dusky images and unreal repetitions of that pattern of excellent energy which produced them, being subject to flux, and vicissitude, and change, and instability, and passion, and suffering, being indeed the *Hyle* on which the other numbers work, that play in eternal beauty behind the curtain of Nature. And though the Monads be of themselves indivisible, being each in itself an ultimate atom, and so far partaking of the perfection of One, yet in their entirety they are subject to eternal division, being continually thrown into new combinations by the energy of the numbers, and divided and re-divided in their totality for ever, and for this reason, and also because they are the embodiment of all multiplicity, they are aptly expressed and indeed identical with the number 2, which is the principle of Change, and Instability, and Multiplicity, and Passion, and therefore synonymous with Matter, which is composed of the atoms, which are the Monads.[2] And since the number 2 is a Feminine

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[1] ὁ ἅπαξ ἐπέκεινα μένων ἐν τῇ ἑαυτοῦ οὐσίᾳ καὶ πρὸς ἑαυτὸν συνεστραμμένος. Laurentius. II. 3.

[2] These are the ἄπειρα of Philolaus, as I take it. In Stobæus. 485.

number, therefore the totality of the Monads, which is Matter, is Feminine likewise. And these are the emanations from the Number One, and in this way does the Number One differ from all other numbers, in having effected its incarnation, though but in the ashes of its splendour.

Thus not only the invisible but also the visible universe is composed of numbers, for the Monads being corporal atoms, we may see them and touch them by myriads in any of their countless combinations,[1] for they are the matter of all bodies; but those great Numbers that have ribbed them into form we cannot see, unless by dark proxy or filmy repercussion of celestial lineament, contemplating them in those forms of atoms that best repeat the invisible impression, as in a Triangle we may best see the form of the eternal 3, or in a Square the form of that divine and glorious 4, on which the Pythagoreans loved so much to dwell. For the beauty of 4 was less oppressive than that of the other numbers, and it had mirrored itself in larger outline on the masses of Nature, and so its pictures were more easily appre-

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[1] This is how I understand it. *τὰς μονάδας*, says Aristotle (Metaphysics. XI. 6.), *ὑπολαμβάνουσιν ἔχειν μέγεθος*. And he reflects on the erroneous opinion of certain Pythagoreans that *τὸ πρῶτον ἓν ἔχοι μέγεθος*. I imagine we could have no better authority than the words of Pythagoras himself, as to how we are to take the case, *τὴν μὲν μονάδα θεὸν, τὴν δ' ἀόριστον δυάδα* (In Plutarch's Placita Philos. I. 7.): the Unconditioned Dyad was the Monads, the *ὁρίζων* was the Monad, as indeed there are no other factors possible in the question, since *ὁ ὅλος οὐρανὸς συνέστηκεν ἐξ ἀριθμῶν πλὴν οὐ μοναδικῶν* (Aristotle. loc. cit.) So that all go out except Monads; and in the words of Pythagoras himself, *ὁ κόσμος συγκεῖται ἐκ μονάδων καὶ τοῦ πέμπτου στοιχείου*, which was the Monad in a certain exhibition of his energy, of which we have yet to treat.

hended by the mind. And we may see that beauty in the 4 seasons, and admire its ubiquity in the 4 elements,[1] which are Fire, Air, Earth, and Water. Thus may we see 4 looming. Now may we see the excellent beauty of 7 expressing its loveliness in the Pleiades and the Constellation of the Bear;[2] nor less so in the number of the Planets, agreeably to which the grouping of all the stars is doubtless formed.[3] But in the Senses of our own bodies we may feel and perceive the influence of the subtle and far ramifying Five,[4] and in other and homelier illustrations upon us the influence of the all-powerful Ten.[5] In what purity of attire does a Hexagon mirror the everlasting Six![6] with what exactitude a cube the eternal Eight! How do all objects evince in their texture and forms the energy of the Numbers, whether they be circular, and thus give out the Unity of 1, or many-sided and shapeless, and argue the Multiplicity of 2, or Square, and speak of the power of 4, or pointed and triangular, and thus declare the potency of 3![7] For surely is the whole Universe composed of Numbers, not only in its matter, but likewise its form. Not only is its matter made of them, but its form determined by them, as they work in aptest architecture behind the veil of things. The Monads are the Matter, which are the corporal emanations of the Number One, and the Numbers are the formulators, which are its spiritual emanations. And happy indeed

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[1] They err who attribute the doctrine of the 4 elements in the first instance to Empedocles, since Diogenes Laertius (VIII. 21.) expressly mentions it as Pythagoras'.

[2] Porphyry. Vita Pyth. [3] Ib.

[4] Hierocles in Aureum Carmen. [5] Ib.

[6] Jamblichus. Vit. Pyth.

[7] Laurentius Lydus. De Mens. II.

is he who understands that great Number in all its relations! for no doubt will ever oppress his mind, or falsehood enter into his conceptions, for he will then understand the divine energy of all the numbers, which is Music, and be face to face with the Soul and sustaining Spirit of the Universe,[1] which though in the plasticity of formulated emanation and to general exoteric comprehension it must indeed appear as 3, that is, 1 + 2, and the effectuated and Universal Octave, yet in the precedent eternity of noetic existence, and even still, in the justness of esoteric conception, it shall be discerned as 1, the Father of all, and the Master Number,[2] which runs through all things, and weaves them into unity and cohesion by the energy of its music.[3] Thus while the other numbers display themselves in parts and fragments only of Being, in larger or indeed in totality of pattern we may contemplate the Number One, whether we regard it as 1, that is, as the Author of all things, or as 3, that is, as the effectuated and Universal Octave, and their Sustainer.

Now by what means, then, and in what way was the Universal Octave accomplished, which we have seen before in an episode of its excellence, as giving birth to the Musical Scale, but are now to behold in a greater aspect of its grandeur, as giving its form

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[1] *τὴν μονάδα πάντων ἀρχὴν ἔλεγον Πυθαγόρειοι* (Anonymus. De Vita Pyth. 6.) and *τὴν μονάδα θεὸν* (sc. *ἀποφαίνεται Πυθαγόρας.*) Plutarch. De Plac. Phil.

[2] Johannes Laurentius. Also in Moderatus of Gades his Eleven Books of Pythagoric tenets.

[3] Animam esse per naturam rerum omnium intentam et commeantem (sc. confirmat Pythagoras.) Cicero. De Nat. Deorum. I. 11. Pythagoras dixit animam esse harmoniam. Macrobius in Somn. Scip. I. 14.

and indeed its existence to the Universe itself?[1] In what way was this great result accomplished, which is described as the accomplishment of Harmony[2]—and since to Pythagoras the 8ve was the type of all Harmony, most justly is the Universal Octave described as such? And it took place in the Universe as it took place in the Musical Scale, and was indeed in every respect identical; and the same numbers, that is, the numbers 1 and 2, took part in the accomplishment of it, only now they were written large, so as to lie over all things. For to the exhibition of a Harmony, said Pythagoras, there were always two things necessary, first, Unconditioned Matter, and secondly, the Principle of Form. And in the case of the Musical Octave the Unconditioned Matter was the Intervals, the 4th and the 5th, as they existed apart and in antagonism to each other,

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[1] Philolaus in Stobæus, p. 485. *περὶ δὲ φύσιος καὶ ἁρμονίας ὧδε ἔχει· ἁ μὲν ἐστὼ τῶν πραγμάτων ἀΐδιος ἔσσα καὶ αὐτὰ μὲν ἁ φύσις θείαν τε καὶ οὐκ ἀνθρωπινὰν ἐνδέχεται γνῶσιν, πλέον γα ἢ ὅτι οὐκ οἷόν τ' ἦς οὐθένι τῶν ἐόντων καὶ γιγνωσκομένων ὑφ' ἁμῶν γνωσθῆμεν, μὴ ὑπαρχούσας αὐτᾶς ἐντὸς τῶν πραγμάτων ἐξ ὧν συνέστα ὁ κόσμος, τῶν τε περαινόντων καὶ τῶν ἀπείρων· ἐπεὶ δέ τε ἀρχαὶ ὑπᾶρχον οὐχ ὁμοῖαι οὐδ' ὁμόφυλοι ἔσσαι, ἤδη ἀδύνατον ἦς ἂν καὶ αὐταῖς κοσμηθῆμεν, εἰ μὴ ἁρμονία ἐπεγένετο, ᾧτινι ἂν τρόπῳ ἐπεγένετο.* And that this *ἁρμονία* of Philolaus was nothing more nor less than the 8ve we may well know, not only from Aristides (I. p. 17.) *παρὰ τοῖς παλαιοῖς τὸ διὰ πασῶν ἁρμονία*, but also from Philolaus himself (in Stobæus 462.) *ἁρμονίας δὲ μεγεθύς ἐντι συλλαβὰ καὶ δι' ὀξειᾶν*, "Now the *ἁρμονία* is composed of a 4th and a 5th." Böckh also in his Philolaus des Pythagoreers Lehren expressly alludes to this fact.

[2] Diogenes Laertius. VIII. 23. *καθ' ἁρμονίαν συνεστάναι τὰ ὅλα.*

and the Principle of Form was the energy of the 8ve Interval, which penetrated them and gave them cohesion.

But now in the Universal Octave the Unconditioned Matter was the Number 2 in its physical aspect, that is, the Monads, or Atoms;[1] and the Principle of Form was the Number One, the Divine and Primal Monad,[2] from whose beatific essence they had proceeded. How then did that blending or penetration of the Number One with the Number Two take place on that larger plane which is the Universe, and thus the Universal Octave was effectuated, which gave its present form and smiling pattern to the things we see around us? What shall we say of the times that were, before this frame had set to order? and what things happened to induce its symmetry? And this tale, which is one of the mysteries of Pythagoreanism, it will be worth our while to hear. For this is the song that Orpheus sang,[3] how Harmony was heard, when earth and heavens were blent and blotted in a heap, and then from the rocking blackness the spangled world arose.[4] For the Monads,

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[1] Philolaus in Stob. [2] Ib.

[3] I think that passage in Clemens, *τοῦτο δέ τοι τὸ πᾶν* &c., cannot be read without seeing in it an obvious allusion to a musical construction of the Universe in the Orphic Cosmogony, which we can only know by such hints as this. Cf. also Jamblichus. 145. *ῥητέον ὡς τῆς Πυθαγορικῆς κατ' ἀριθμὸν θεολογίας παράδειγμα ἐναργὲς ἔκειτό πως ἐν Ὀρφεῖ.* Cf. Id. 146. The *Ἱερὸς λόγος* of Pythagoras *ὡς ἂν ἐκ τοῦ μυστικωτάτου ἀπηνθισμένον παρὰ Ὀρφεῖ τόπου* 'it was culled from the most mystic flowers of Orpheus.' For other connections between Pythagoras and Orpheus, cf. Jamblichus. 28. Bryennius. Harmon. I. 1.

[4] Strabo. II. 468. *καθ' ἁρμονίαν τὸν κόσμον συνεστάναι φασὶν* (i.e. *οἱ Πυθαγόρειοι*) Aristotle, Metaphysics. *τὸν ὅλον οὐρανὸν ἁρμονίαν.*

which are the atoms, seethed and tossed in the ancient sea of chaos, and all was blinding hail and dirty weather, pitch blackness and crashing thunder throughout the Universe, nor any streak of grey or speck of morning light in that wild night, where no lull ever came, and midnight was never past. Each separate atom of the horrid brew struggled and tore each other, or great black things, that were misformed worlds, fell to pieces in collision. What barkings rang through the horrid vaults, as echoes took up the sound from longitude to longitude!—and these indeed were the sighs of despair of the struggling Universe, that could never come to the birth. For there could be no union and no form, while still the matter of the Universal Octave lay void and empty of the Principle that should attune it.[1] But the time came at last when the Divine and Primal Monad, out of his boundless compassion for his suffering emanations that still struggled and tossed without hope of deliverance, being the body without the soul, or the shapeless embryo without the spirit that should form it—lifted up his energy to impregnate the awful deep, and descending from his station of celestial repose and beauty, swept right through Chaos. What heavenly harmony did then arise, when the Great Octave was made incarnate! What flockings and gatherings together of atoms, and matching of piece with piece! And straight does Darkness fly away, and the joy of

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[1] Philolaus. (cit.) *ἐπεὶ δέ τε ἀρχαὶ ὑπᾶρχον οὐχ ὁμοῖαι οὐδ' ὁμόφυλοι ἔσσαι, ἤδη ἀδύνατον ἧς ἂν καὶ αὐταῖς κοσμηθῆμεν, εἰ μὴ ἁρμονία ἐπεγένετο.* Nicomachus. Arithmetic. II. *ἐκ μαχομένων καὶ ἐναντίων συνέστη τὰ ὅλα καὶ εἰκότως ἁρμονίαν ὑπεδέξατο.* And *ἁ μὲν ἁρμονία ἐστὶν ἀρετὰ κόσμου.* Hippodamus Pythagoricus in Galli Opusc. Mytholog. p. 664.

Light begins. For the first element of Music that put forth its force was the power of Rhythm, and soon Vibration begins to stir the mass. Then those impalpable atoms, which were the spray of the turbid sea, marshalled into columns, and swept with unutterable swiftness across the subsiding waste, and lo! they were Light.[1] Spangles and flakes of light they shed in golden rain wherever they troop their bright battalions, and the world laughs to see this foretaste of its beauty. And next the Divine and Primal Monad crept to a closer embrace with his bewildered bride,[2] and on each separate atom that composed her he stamped the image of himself. And henceforth shall each atom be a little octave, that is, it shall be in mignature a perfect pattern of the Universe. For let us ask what this marriage had already been, for he was 1 and the energy of the Octave, and she was 2, the unconditioned and unformed matter of the Octave, and by their union was the perfect Octave produced, 1 + 2. But next the Divine and Primal Monad crept to a closer embrace, and on each separate atom that formed the bewildered mass he stamped the image of himself. And now must each atom bear the impress of the form. For what is this terminology of 2, for undisciplined and unconditioned Matter, or what is the energy of 2 that so expresses itself, but the energy of Discord or Repulsion, to which 2 things are

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[1] The only difference between Sound and Light is the rate at which the particles are made to vibrate. And to produce Light they must vibrate with such swiftness that only impalpable molecules can attain the required velocity. But to produce Sound palpable moles can attain it.

[2] Diligitur corpus ab anima. Claudianus Mamertus. De Anima. II.

necessary, that which repels, and that which is repelled? Most aptly then was primordial Matter conceived as 2, because this was the spirit that penetrated it. But on the other hand, as 2 was Discord, so was 1 Concord, 2 Hate that severs, 1 Love that joins. And since by the incussion of 1 into 2, Matter became disciplined and subdued, this is but saying that henceforth Love was grafted on the Universal Plane as the makeweight to Discord, and both must henceforth be represented there, which gave the Octave, 1 + 2, the mirror and Principle of all things. And now, I say, after this divine effectuation, or casting the shadow of these numbers in giant letters over the bosom of the Universe, must each separate atom put on the trappings of its great container, and be charged with the same storage of Attraction and Repulsion, have its Attractive and Repulsive pole,[1] like those two Attractive and Repulsive poles, whose balance steadies the worlds. And now the atoms, instead of eternal struggling and tearing of each other, could combine and sort themselves, now attracting, now repelling, hurrying hither and thither, and joining into substances. And in this way the materials of the Universe were constituted.[2] And some combined in unisons, and some in octaves, and some in the harmony of the fifth, and some in twelfths, and some in

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[1] This is but the application of the Pythagorean theory to the Modern theory of atomic texture, which attributes such a texture to every atom on the familiar illustration of the broken magnet. In the same way, that which follows is the application of the Pythagorean theory to the modern theory of atomic combination.

[2] Quintil. De Inst. Orat. I. 10. 12. Mundum ipsum musices ratione esse compositum, quam postea sit lyra imitata. Cf. Michael Psellius. De omnifaria doctrina. p. 143. Also Athenæus. p. 622. Πυθαγόρας ἀποφαίνεται τὴν τοῦ παντὸς οὐσίαν διὰ μουσικῆς συγκειμένην.

other harmonies; for the Great Scale of Numbers was effectuated also by the striking of the Octave, and all the harmonies were being heard. And the atoms combined in unisons, as those two gassy atoms, that go as 1 : 1 and form Water, or those that form Nitrous Oxide, or Ammonia, or Nitrous Gas, or Nitrous Acid, all combining in unisons to form these substances, uniting atom with atom, 1 : 1; in octaves, as those atoms that unite 1 : 2, to form Carbonic Acid, or Nitric Acid, or Nitric Oxide, or the Binoxides of Manganese and of Hydrogen, and other things, uniting 1 atom with 2 atoms, 1 : 2, on the pattern of the octave to form these things; in 5ths, as those atoms that unite 2 : 3, on the pattern of the 5th, and form Peroxide of Iron, or Phosphorous Acid, or Arsenious Acid; in 12ths, as those atoms that unite on the pattern of the 12th, 3 : 1, to form Sulphuric Acid, and Oxynitrous Acid, and Hyponitrous Acid, and other things. And other musical ratios could we give, according to all of which are the substances of the Universe composed. And while the atoms were swiftly working in beautiful music to form these cunning alchemics, meantime the Divine and Primal Monad sent great sweeps of Music into the Universe, and it began to stir in masses. And Fire, which is inimical to Harmony, fled to the centre, and the other elements fled away from the central fire,[1] and soared in giant detachments into illimitable space. But he, whose soul is love and the pulse of all attraction, stayed them in mid career, and such love had they beside to one another, that further they would not go than where they could each attract the

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[1] Philolaus in Stob.

other, and spread a universal harmony throughout eternal Nature. Nor are they further apart in due comparison, those worlds innumerable that crowd the endless fields of space, than is atom from atom to us in this little globe of ours, but form one continuous and golden floor, brave treading for the Eternal![1] And there they danced in harmonious measure all round the central fire, the Sun, the Moon, the Earth, the Stars, the Planets; and this is the Dance of the Cosmos.[2]

And these are the general outlines of the Universal Order, but who shall tell of the arrangement of the detail? Or take this jewelled trinket that we call the Earth, which at a distance to those who dwell in other globes seems but a little shining ball that courses prettily about, nor can they imagine aught else about its texture, than as of some round ball of brass with a blank bright surface, that glitters in the night time. But we who sail on it—we know its tracery, and the thousand rainbow webs that wrap it in, and its stomachers of trees and rivers, and bosses of hills, and clusters of splintered peaks, and all those forms of minute loveliness, that extend in inexhaustible variety down to the petals of the tiniest flower. Who then shall tell the arrangement of this detail?

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[1] Agreeably to the assertion of Dalton, "Each atom occupies the centre of a comparatively large sphere, and keeps itself separate and distinct from all the rest, which by their gravity or otherwise are disposed to encroach upon it." And elsewhere he speaks of a gossamer envelope surrounding every atom and keeping it distinct from its fellow. So we may well say in like manner that the Stars and the Earth, &c., are the separate atoms that make one piece, as the atoms that form water make a sheet of water.

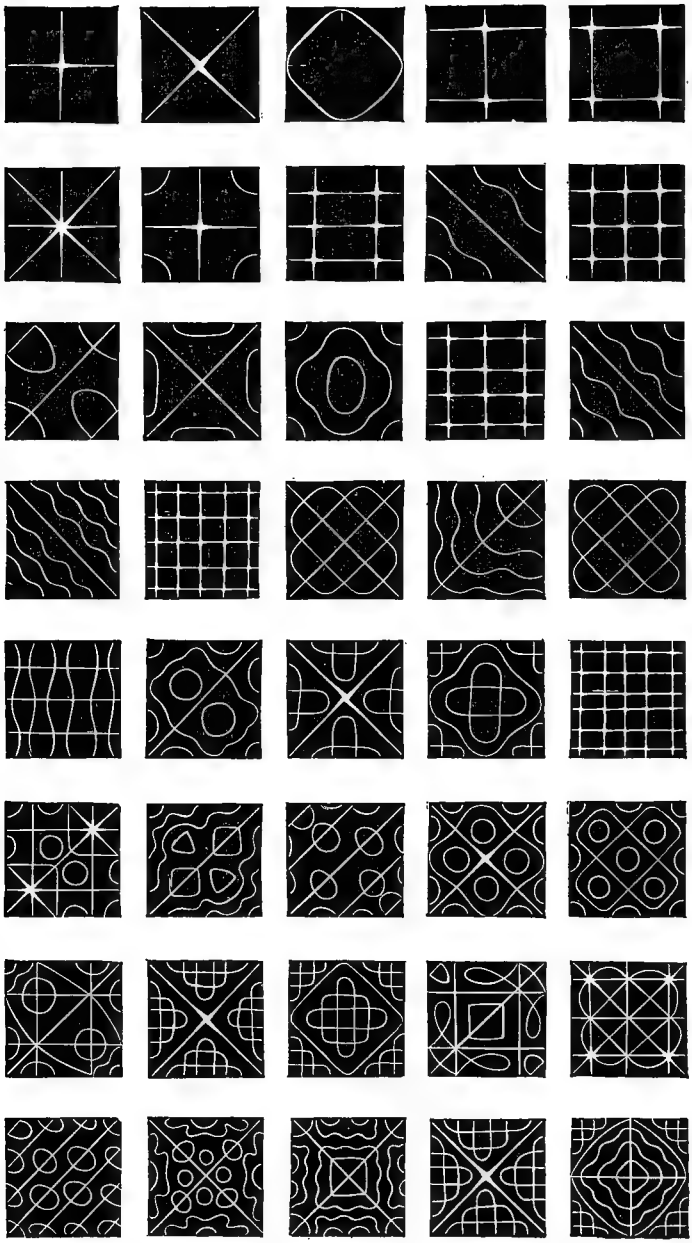
[2] περὶ δὲ τοῦτο (i.e. τὸ πῦρ ἐν μέσῳ) χορεύειν. Philol. in Stob. 448.

What wonderful power could in a moment invent and display these ectasies of inexhaustible variety? For to deliberate and think out is below the dignity of a deity, but he must create at once, by a *fiat*. And this mystery of creation I think the admirable Chladni has unravelled, and in what he has taught us, he has but approved the teachings of Pythagoras. For Chladni took a plate and sprinkled some sand on it, and then he drew a bow across the edge of the plate, and produced a musical note on it. And immediately the sand took strange forms, but all of untold symmetry. And he continued to produce varieties of notes, and each time the sand leapt to new and symmetrical forms; and in doing this, he demonstrated that Music was the readiest source of obtaining *Pattern*. For had he attempted to think out those countless novelties of form which I shall presently show, he must have spent I know not how long on each of them, and been baffled and come to an end at last. Yet here they were produced, one after another, in teeming succession by a turn of the hand, by benefit of that limbeck that contained the secret. And by this discovery of Chladni's I think a new development has been given to the teachings of Pythagoras, for in saying that Music gave its Form to the Universe, Pythagoras had expressed himself in general terms, and was only understood by a few. But now can each man become a petty lord of creation for himself, and scattering Chladni's sand on a plate, he can see this little Chaos by his fiat become a Cosmos. For directly the musical note has sounded, all the sand flocks to position, and arranges itself in rapturous symmetry—from being sand, it has become suns and galaxies. What then was the potent influence that

at once reduced the Universe to order, but Music, by whatever means it came (ᾧτινι ἂν τρόπῳ ἐπεγένετο), sweeping into the entangled elements? For since in that dread world of night and nothingness there was no precedent type of form, nor was battling discord to be forced bit by bit to shape, nor even thought was possible what that shape might be, that only *vis motrix* is supposable, which could at once and spontaneously sort the elements into pattern.

And here are Chladni's Figures[1] :—

[1] These are figured from Tyndall's Sound in preference to Chladni's own work, where the figuring is not so artistic.



So that I imagine Music's powers as the Principle of Form in Nature must be indefinitely extended beyond limits which it passes us at present even to conceive. Since even here, in these few pictures out of an endless gallery, every shape or pattern that the eye can see through Nature stands writ in mignature before us. Do I want the pattern of a leaf? I find it here. Would I see the track the rivers flowed in? I find it here presented to my eye. Shall I gaze at the vaults of blue, and wonder what has raised those heavenly arches? And here, too, doth our sweet mistress confess, that form was hers. Or must I know how the stars would twinkle, or what was to be the shape of the drops of dew?—If we could practise with the Universe for our plate, and Worlds for our grains of sand, we might see some fine creation.

And since by the incussion of Music into the entangled elements, the Cosmos was reduced and brought to order, what shall we say of that divine energy of the Octave, that ran through and sustained the great entire? Or what was the circumambient outline that it set on those bulging masses? And it imprinted on them the image of itself. For this is the shape that the Octave gives to little grains of sand that lie on a plate,[1]

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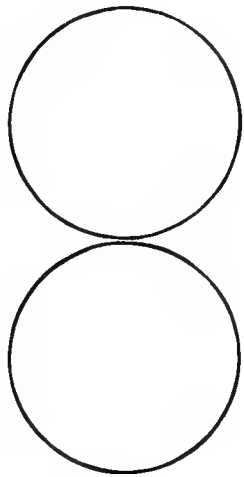
[1] See the figuring of the 8ve, 5th, and 4th, in W. F. Barrett's paper in the Quarterly Journal of Science, Jan. 1870.



and if there were no flat surface here, but the sand were suspended in space, the two sides would fall over and join back to back, and give the image of a sphere, which is the shape of the worlds.[1]

And we might go on to give still further instances than those we have given, to show how Music is indeed no other than the Power of Form, as how, for instance, a shower of spray sweeping in a disordered sheet and fluff of scattering drops, will, at the penetration of a musical note into it, gather itself together into a thin and compact liquid vein, and then when the note ceases will fall to pieces in crowds of spray again, and then at the Music it will unite again;[2] or how that element which is most inimical to Harmony, that is, Fire, will yet betray

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[1] Cf. Empedocles in Stob.'s Eclogues. p. 354. and Parmenides in Arist. de Xenoph. Zenon. et Gorg. p. 978.

[2] See Savart's experiments detailed in Tyndall, On Sound. p. 245. Also particularly pp. 247, 248,

the most potent sympathy, and throw itself into a thousand fantastic shapes beneath the influence of Music, great tall flames toppling over sideways and licking downwards, others coalescing in a long thin tongue at the sound of a long-drawn note, or quivering and twinkling at the music of a trill;[1] or how gases and air, as Hydrogen and Carbonic Acid, or air mixed with blue smoke, will all give way and form themselves in shapes and patterns as music sounds, bellying in bulging clouds, spreading in thin sheets, twining and threading in wreaths and circles, in response to the power of Melody.[2] But from these minutenesses of Music's power we must pass away, and follow it rather in those larger motions that Pythagoras has set forth to us, when not fractions and puny strains, but all its power was put forth at once, to send the elements flocking to cohesion, and to toss systems into pattern, as we have seen it move its grains of sand. And all the elements fled out in rounded worlds into space, away from the central fire. And now behold them hung in the sky. And these are the names and orders of the bright squadron of which our globe is one, and these are their names and orders, as they stand and dance

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[1] See Tyndall's Experiments on the Vowel Flame. Sound. p. 239. Also on other naked flames. p. 284. Also Leconte in Tyndall. p. 230. "After the music commenced, I observed that the flame exhibited pulsations, which were exactly synchronous with the audible beats. The trills of the instruments were reflected on the sheet of flame. A deaf man might have perceived the music." He goes on to prove that all this was produced by the direct result of aërial sonorous pulses on the flame, and nothing else.

[2] Tynd. p. 241. 242.

round the central fire:[1] And first there was the Antichthon, or Counter-Earth, which was another world like ours, that moved between us and the central fire, and next came our Earth moving round, and then the Moon, and then the planets, Mercury and Venus, and then the Sun, all moving in concentric rings, and outside these the rings where Mars, and Jupiter, and Saturn danced, and outside these the ring where the stars danced round, in which were many mazes, and many weavings of beautiful dances, yet all in time and measure with our own, and making up together but one more harmonious round in the Dance of the Planets and the Sun, that went circling round the central fire. And as they moved, these heavenly orbs, in stately saraband, they made celestial harmony in the air, and chief among them the Sun and Moon and five Planets, that were so nicely poised and distanced from each other, that they lay in the intervals of the Musical Scale; for Saturn was just so far from Jupiter, and Jupiter from Mars, and Mars from the Sun, and the others in the same way, as are tone and tone and semitone from each other in the Scale. And Saturn moved in the Dorian Mode, and Jupiter in the Phrygian, and Mars in the Lydian, and the others in their order, each in its mode. This was the music that Scipio heard in his dream, for he dreamt that the shade of his ancestor, Africanus, appeared to him, and led him up through the immeasurable spaces, till he came all among the white flowers and feathers of the night.

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[1] In the following arrangement I have left Philolaus, and adhered to the ordinary Pythagorean tradition in Pliny, Censorinus, and others, with, however, the Antichthon, which some of them have omitted. Cf. Plutarch, De Placitis Philosophorum. III. 13.

And he saw the place where the spirits of good men go after death, which is the Milky Way. And he saw the constellations in white clusters. And he looked downwards, and in the far distance he saw the earth shining like some tiny golden star. And between the earth and the stars he saw 7 golden cressets burning in the clear night air, one above the other. And he and his guide went floating towards them. And these were the Planets and the Sun and Moon. And as they came near them Scipio said, What is this heavenly harmony that fills my ears? And Africanus answered him, that this was the Harmony of the Spheres which he heard, and he bid him notice how all those golden fires were moving, and what were the distances between each, and said that as they swept the air they could not but make ineffable music, and being seven in number, and lying so far apart in exact proportion with the seven notes of the scale, they each murmured in the Mode that lay where that note came.

And this was the Harmony of the Spheres which he heard in his dream, to which our Earth and its Counter-Earth do but give an added harmony, and the stars a far-off and myriad accompaniment. For although our Earth in its passage through the air may well be conceived to utter most melodious music, yet can it in no way compare with the heavenly sounds that the other planets make. For the Earth, said Pythagoras, is not the most perfect of the heavenly bodies, but on the contrary is nearer imperfection than any, except the Antichthon, which is the Counter-Earth, that comes between us and the central fire. For the greater is the perfection the farther away from the central fire. So that the Earth, coming so near the central fire, has a great

share of imperfection. Or how can it compare to the Sun, whose surface is all made of glass?[1] or to the Moon, which is inhabited by plants and animals far larger and finer than those on the earth, and where the days and nights are fifteen times as long as our own?[2]

And this heavenly concert and harmony, though some might hear in visions and dreams, yet none could hear with waking ears but only Pythagoras himself. And he could hear it for ever in its total beauty, and he knew all its gradations and melodies. And well he might. For he had been Hermotimus, and his soul had soared into unknown regions of space, while his body lay in a trance at Clazomenæ. He had pilgrimed those starry fields, and floated in ecstasy amidst the heavenly concert. And the memory of what he heard then, he had retained through future stages of the Metempsychosis. For that bright soul had made many wanderings, before it appeared in the radiant lustre of Pythagoras. And coming from what silver well of being we know not, first it had animated the hero, Euphorbus, and this was the first incarnation of Pythagoras. And Menelaus slew Euphorbus in the Trojan War. And the lance had pierced his soft neck, and his hair that was like the Graces' was all dyed with blood, and his curls that were tied with threads of gold and silver. It was like an olive with all its white flowers being mown down by the tempest, when Euphorbus fell. And this was the beautiful hero, that the soul of Pythagoras had first inhabited. And next it had entered Hermotimus, and there it heard the starry music.

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[1] ὑαλοειδής. [2] Stob.'s Eclogues, 514.

And next it had entered Pyrrhus, a fisherman. And last of all, Pythagoras. And now could it hear with waking ears those sounds it before had heard in ecstasies and visions. And Pythagoras said that the reason men could not hear the celestial harmony, was because their ears are accustomed to it from the moment of their birth, and it is with this as with all other sounds, for sounds that we hear continually, we cease to hear at all. And this well may be. For it is known, says Cicero, that those who dwell close to the cataracts of the Nile, never hear the sound of the water, because it is always in their ears. And it is certain that we miss much beautiful, if homely music in our everyday life, from this very cause. For he that has known what a temporary deafness is, will learn when he recovers, what is the music of footfalls, and of objects struck against each other.

Now these revelations of Pythagoras became in course of time the subject of philosophical speculation, and what he revealed as ultimate phenomena, science stept in to explain. And indeed that the spheres should make harmony in their aërial motions, was congenial to a musical theory, which defined Sound as 'struck air' (ἀὴρ πεπληγμένος), for this is the definition of the handbooks.[1] And Nicomachus would have us believe, that the sound of the spheres was a whistling sound, such as a javelin, for example, makes, as it sings in its passage through the air; and that the difference of the tones of each was due to the greater or less swiftness with which they rushed through the sky.[2] But Macrobius would rather explain it as a series of clashes,

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[1] ἀὴρ πεπληγμένος. ἀέρος πληγή. Aristides. I. 7.
[2] Nicomachus. Harmonics. I. 6.

that blent together in one tone (which, though much the same to our view, was yet held a different explanation), and that two bodies meeting, must produce a clash, and these two bodies were the star and the air; and since in heaven all is harmony and beauty, finely says Macrobius, we must conceive no discordant clashing there, but a most soft giving way, and dulcet effusion of sound.[1]

But we, again, living in modern days, may well regard the theory by our lights, and by benefit of the knowledge which since then has been added to our stock. And men define Sound more comprehensively now, for they say that Sound is caused by the vibrations of the particles of a body, which can move away from one another within certain limits, without causing the rupture of the body, and when they all vibrate together, that is musical sound.[2] And shall we not say that each star is but a particle in one golden sheet, which is the Cosmos, and that their periodic motions and revolutions are but the regular vibrations of the particles that make it up, and hence a mighty Music must come? So that to us, the Music of the Universe is well

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[1] In cœlo autem constat nihil fortuitum, nihil tumultuarium provenire, &c. Macrobius in Somn. Scip. II. 2. The Heavenly Concert was *κατακορές τε καὶ παναρμόνιον*, says Nicomachus, p. 7. where we must take *κατακορές* in some such sense as "full," "rich," unless it may perhaps mean "unceasing." Cf. *τὴν κατακορεστάτην συμφωνίαν*, of the Octave. i.e. "the fullest of the consonances." Nicom. p. 9.

[2] Il suono è formato da vibrazioni delle particelle dei corpi. Il corpo può suddividersi in piccole particelle, e queste particelle si possono allontanare le une dalle altre entro certi limiti, senza che per ciò si operi la rottura o il disgregamento del corpo. Blaserna. La teoria del suono. p. 3.

conceived as Periodicity, and this is the account that we will give of it. But to those who tell us, as some do, that there is no air in those heavenly spaces to echo the music, but only blank vacuum, nor any air at all, but what constitutes the separate atmospheres of the stars themselves, and each carries round with it in its diurnal motions, we will say that we have but to apply in little what we have said of the Universe at large, and still we have our music. For in that symmetrical rotation of each heavenly orb round its poles, where there is no denying the envelope of air that encrusts and wraps it in, each particle of the great body must be in regular vibration, for each works to the common end, of which the rotation of the whole globe is the result. So that each world makes music for itself, with full complement of repeating air, and this music, I say, may we ourselves hear. For what are the sighings of the winds but the *pianos* of this music, and the notes of the cataract its louder passages? And what are our concerts and symphonic choruses, but the clusterings of harmonious atoms in this great globe of ours, that breathe together for a time their little fragment of its harmony, yet we in our greatness imagine ourselves mighty music-makers? Or what are musical instruments but the sensitive parts of the great earth's melody, and we, who make them, unconscious builders, like the coral insect that makes reefs and coral caves, and so we spread the earth with a musical trellis? And there is the music of Fire, and the music of Water, for flames are shown to sing in the lamp of the chemist,[1] and vapour will

[1] Professor Tyndall can produce all the notes of the gamut from one flame. See Tynd. Sound. p. 221.

utter melodious notes, as it condenses in the stern of a thermometer.[1] What melody then will the heat of the day make, if we had but the wit to hear it, or the great masses of vapour as they condense into rain? And shall we not say that birds, who sing as unconsciously as the breezes play, or the leaves flutter down from the trees—what are they but the Harmonics of Nature, which expresses her strength through the gnarled oak and the iron, her fleetness through the horse, but when she would utter her blithest singing she pours it out through feathered flutes. For when Hermes has slain Argus with the hundred eyes, which is the night and all its stars, and sweeps the strings of Apollo's lyre and sets them trembling—then does the music of Nature begin. And first the lark takes up her carol in the air, and this is the morning speaking. And next the throstle and the other birds come chiming in, in most melodious chorus, and so the morning passes. And with the midday heat the insects take up their tale, and go humming in many notes through the air, and the grasshoppers chirping most melodiously, or in warmer climes, those humming-birds, that make a beautiful music by the vibration of their wings. And meanwhile all the trees are sighing and the grass waving, for the breezes go rustling in and out, and setting them all in motion. And then at evening the voices of the night begin, and chief among them the nightingale, who sits and sings beneath the light of the moon. Who that has heard this bird in the silence of midnight, when the very labourer sleeps

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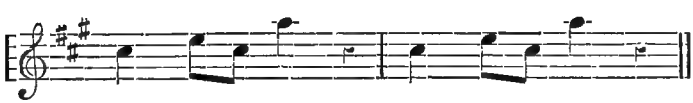
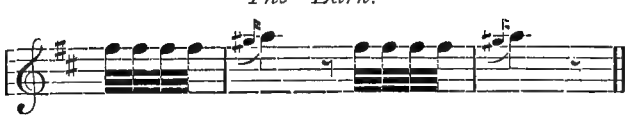
[1] De la Rive showed that Musical Notes of great power and sweetness could be produced by the periodic condensation of vapour in the bulb of a glass tube. Tynd. Sound. p. 225.

securely, has not heard with rapture her clear airs, sweet descants, the natural rising and falling, the doubling and redoubling of her voice, and well may fancy to himself how small and poor a residue of nature's harmony is that which we have got in keeping? And there was a man who passed through the concert-room of Nature, with an ear not inattentive to its harmonies. And he was a poor stocking-weaver of Leicester, and passed what time he had, in wandering in the country and the woods, and listening to the music that they had to give him. He knew what notes the linnet sings on, and what is the harmony that the cricket chirps. The love songs of the wood pigeon he could tell you, or how the owl hoots at night. These were his petty orchestra and most delightful singers, and he has written down the whole concert of the groves, and he tells us that this is their chorus :—

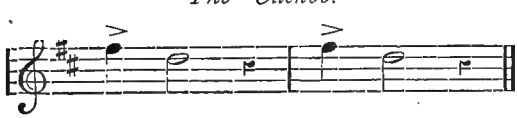
The Throstle.[1]



The Lark.[2]



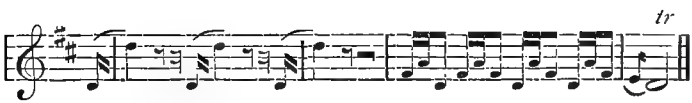
The Cuckoo.[3]



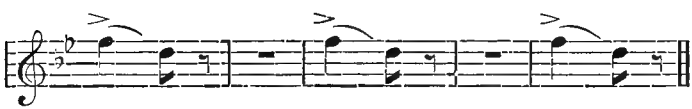
1 Gardiner's Music of Nature. p. 59.
2 Gardiner. Music of Nature. p. 454.
3 Id. p. 233.

The Robin Redbreast.[1]

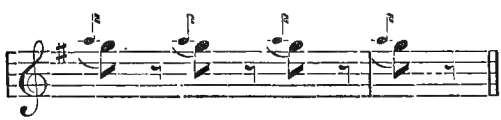
The Nightingale.[2]



The Peewit.[3]

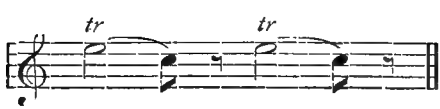


The Sparrow.[4]



The Blackbird.[5]

The Woodpigeon.[6]



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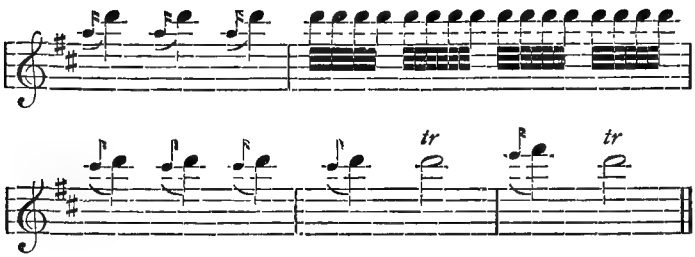
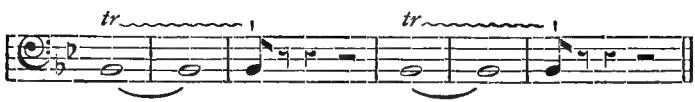
[1] Id. p. 140.
[2] Id. p. 226.
[3] Id. p. 236.
[4] Id. p. 344.
[5] Id. 237.
[6] Id. 140.

The Canary.[1]



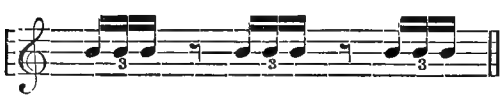
The Coot.[2]



which is the Bass of birds.

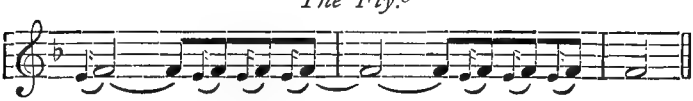
And the insects also he has not failed to report:

The Cricket.[3]



The Gnat.[4]

The Fly.[5]



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[1] Id. 227. [2] Gardiner. Music of Nature. p. 228.
[3] Id. p. 250. [4] Id. p. 249.
[5] Id. 248.. Porphyry is the ancient who has come most near this admirable interest in minute nature. See his remarks on the voices of

And these notes of the fly like those of the gnat are produced by the vibrations of the wings, and the wings of the fly make 320 vibrations every second, that is, 20,000 in a minute.

These are the trembling little atomies whose vibrations are sympathetic to our ears, for not all vibrations are perceptible to our dull ears, but only up to such and such a height and down to such a depth, and these are some that fall between. What then should we say if our hearing were divinely extended, that we could hear the whole sum and possibility of vibration? We then might hear the melody of the mighty mass itself, in which every single atom is in regular vibration, in harmony with the motion of the great whole as it swings along the sky. So that in such things as we hear, we have only the dregs and snatches of that moving melody, as he who sees the reflection of the moon in a fountain, though not even then clearly and steadily, because the shaking of the water makes the light flicker. But that other ineffable harmony, which is the Harmony of the Cosmos, whose sounding atoms are worlds, and revolutions its vibrations, this comes not in any guise to our ears at all, but may only be heard by those spirits or dæmons that sail between Earth and Heaven, or by such a beautiful being as Pythagoras, who was almost one of them. For he held constant communion with the spirits of the air. He came riding on an arrow of

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grasshoppers and nightingales in his Commentary on Ptolemy. III. More commonly it took the form of professing to understand their language as Apollonius Tyaneus who understood the language of swallows; the Arabians who were commonly reported in antiquity to understand the language of crows; and the Tyrrhenians of eagles, in like manner. And perhaps we all might understand the language of birds, if we only had a dragon to lick out our ears.

the Hyperborean Apollo, which is a morning sunbeam He could write with letters of blood on a looking-glass, and show his writing reflected in the moon. He appeared on the same day at Metapontum and Crotona, which is a distance of 90 miles as the crow flies; and no one knew how he travelled. He showed himself at the Olympic games with a golden thigh, and rivers and trees knew him and held converse with him, as that river Cosa in Sicily, which lifted up its voice as he was passing over it, and said, Hail! Pythagoras. These and other wonders are recorded of him, as they have been of other divine beings, that have from time to time appeared among us, and made known to us the secret mysteries of existence.

CHAPTER VII.

THE GREEKS (*continued*).

AND now we may go to Athens. And how shall we enter that great and stately city? And shall we enter it by the Northern Road that ran as far as Thebes, past Acharnæ, and so on over the Cephissus, and in at the Acharnian gate to the north of the city? Or shall we enter it by the Sacred Way, where the processions went down to Eleusis (and marble monuments lined the Way as it came near Athens), through the Ceramicus, and in by the market-place, past the Pœcilé Stoa on our way to the Acropolis? or turning round at the same gate, without going so far, and re-tracing our steps a little, we should soon have come to the groves of the Academy, where we might have heard Plato discoursing on the Nature of our Music, which, like Pythagoras, he held to be the best stimulant to Virtue. And he said that Education in Music was the most important of all educations, because Rhythm and Harmony sank so deep into the soul, and touched it most strongly, carrying grace and elegance in their train, and making the man graceful and elegant who received them.[1] And its effect did not end here, but *τῶν παραλειπομένων καὶ μὴ καλῶς δημιουργηθέντων*—in all things would he find his Music help

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[1] Plato. Rep. p. 401.

him, for in all works of art or works of nature, his Harmony would enable him to see their Harmony, his Rhythm their Rhythm, so slurring over their discords and false notes he would praise only their excellencies and beauties, and even make a diet of them for his soul to feed on, and in this way he would become beautiful and excellent himself. And his Music being instilled into him when he is quite young, he is unable to see the why and the wherefore of the tastes that govern him, but when he grows up and true Reason comes, then he will embrace her for ever, from that secret sympathy with all that is good and beautiful, which this training in Music has engrafted in him.[1] And Plato held but two essentials in a perfect education, Gymnastic for the body, and Music for the mind,[2] and both are things calculated to produce symmetry and grace. For Gymnastic produces symmetry of motion, and Music produces symmetry of conception. And let us ask more nearly how Music produces symmetry of conception. And it produces it by fashioning the mind into sympathy with its own essence. For in the first place the essence of Music is the power of Form. And secondly, its composition is that of a Dualism, and wherever the image of this composition is imprinted, there necessarily must symmetry ensue; for symmetry is but another term for evenness, or equality, which means the balance of two things. And a mind that has been musically educated will betray this secret dualism, as the principle of all its motions. And a Musical Mind is one that proceeds by dichotomy to its conclusions, or it is one that gains its results by comparison, and in this latter case we may see how the

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[1] Plat. Rep. p. 401. [2] Plat. Rep. p. 376. Cf. Laws. p. 795.

eternal *liaison* between Music and Poetry has arisen. And it is also a tolerant mind, because it can see both sides in every question, whence "2" was used by the Pythagoreans as the symbol of tolerance, and whence also musical epochs have always been tolerant epochs. And for a similar reason they have also been pacific and peaceful epochs, and also for that other reason, that the secret principle of Music, which unites dualisms, is the principle of Love. And for the latter reason they have been credulous epochs, because credulity is the flower of love, but scepticism is the offspring of hate. And all these characteristics and qualities will a musical mind evince, than which nothing nobler can be imagined. And although Plato has not descended to particular specification of the results which Music produced on the mind, but has confined himself to a general description of its influence, yet I think we may clearly discern from things he says, that many of these results were what he directly looked for. For as one of the chief results of Music he holds to be simplicity of character,[1] which is this very noble credulity that we speak of. And as Love he conceives another, since sympathy is but another term for love, and it is sympathy for beauty and virtue which he looks to Music to awaken in the soul. And gentleness he directly intends as another result, for it was by music that he would temper the hardness of gymnastic, the exclusive pursuit of which could only render the character wild and stubborn, so that he has said somewhere, "the man that mixes music and

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[1] εὐήθεια in the good sense.

gymnastic, and offers it in best proportions to the soul, he is a finer musician and knows more of harmony, than any one who ever twanged a string." But not to press any of his doctrines, which we have said are rather general than specific in their application, let us ask why it is that he has laid such stress on Music in his system of Education. And first, I think, there was one reason which has escaped himself. For in that ἀδολεσχία of Athenian life, which we can scarcely picture to ourselves now, that life of the Agora and Gymnasiums, the life of men who live at ease, with few books to read, and little care for writing, but every subject was studied by word of mouth, systems of philosophy could be developed in conversation alone, and all the wit and genius of the time was poured through the medium of speech — I say, in such a life as this, what a pre-eminence does the Voice achieve! and what more telling than a musical voice and a beautiful delivery! This would have a magic beyond any charms of thought, and we cannot doubt that the possession of a beautiful voice would always be envied, and that the cultivation of music was an unconscious means that was taken to produce it. So that this is one reason it seems of the eminence of Music in Greek Education, the acquisition of a Musical delivery, and this was so unconsciously acted on that it escaped Plato himself. But the second reason did not escape him. For quite as important, or nearly so, as a musical delivery, was a graceful and becoming action of the body. And this is one of the results he directly looked for, from the cultivation of Music. For "Grace and awkwardness," he says, "are the infallible accompaniments of rhythm and want of

rhythm."[1] And with this embodiment of Music in Actions, we may well compare Pythagoras' doctrine of ΣΥΝΑΡΜΟΓΑ, or *Savoir faire*, which he held as the certain result of a knowledge of harmony. And if we go a little further, we shall find Plato completely at one with him. "For let the masters of the lyre," he said, "who teach our boys, take especial care to familiarise the souls of the boys with rhythms and harmonies, for by so doing they will make them gentle, and rhythmic, and consistent. For every particle of human life has need of rhythm and harmony."[2] And now the immediate result of this on the boys was to produce in them an instinctive knowledge of Etiquette, "for boys so trained," he says, "will know when to be quiet in presence of their elders, when to get up and sit down according to the rules of etiquette; they will know the respect they must pay their parents; and in smaller things also they will be equally adept, as, for instance, in the fashion of cutting their hair, what clothes to wear, and what style of shoes to have, and they will be versed in all the mysteries of the toilette."[3] And this, I imagine, is but the detailed exposition of the general principle which he lays down elsewhere, "Music naturally shades off into the love of beauty,"[4]

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[1] *ἀλλὰ τόδε γε ὅτι τὸ τῆς εὐσχημοσύνης τε καὶ ἀσχημοσύνης τῷ εὐρύθμῳ τε καὶ ἀρρύθμῳ ἀκολουθεῖ δύνασαι διελέσθαι.* Rep. 400.

[2] Plat. p. 326. *πᾶς γὰρ ὁ βίος τοῦ ἀνθρώπου εὐρυθμίας τε καὶ εὐαρμοστίας δεῖται · εὐαρμ.* perhaps "order" but see the whole passage.

[3] Rep. 425.

[4] *δεῖ δέ που τελευτᾷν τὰ μουσικὰ εἰς τὰ τοῦ καλοῦ ἐρωτικά.* Ib. 403.

so that they are no fanciful assumptions he is here giving us, but merely the natural conclusions of that great truth, that a beautiful soul will evince its beauty in the smallest things no less than in the greatest.

And let us turn for a moment from Plato to those Athenian boys themselves, and see how far they bear out the truth of his theories: whose education in music commenced when they were seven years old, and sometimes before; and then they were taught to play the lyre, and afterwards instructed in the principles of versification, and required to commit long passages of Homer and Hesiod to memory.[1] And meanwhile their bodies were developed in the exercise of Dancing, of which there were two kinds, Musical Dancing, in which they represented the actions of Musical recitation, and Calisthenics, which was designed to produce beauty of body, lightness of motion, and suppleness in their limbs.[2] And they were dressed in garments made of wool, that reached to the knees, not unlike our kilts, and their arms also were bare, and the dress was fastened at the shoulder with golden studs. And let us hear that description of the boy in Lucian: For he rises early in the morning, and gets the bed off with a bath of pure cold water, and then he wraps his cloak round his shoulders, and sallies out from the house, holding his head down like a girl, and not daring to look any one in the face that meets him. And behind him come his slaves, with books and writing tablets, or, if he is going to the music school, they carry a

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[1] See the account in Hase's Griechische Alterthumskunde.
[2] Plato's Laws. p. 795.

well-tuned lyre.[1] And when he has carefully exercised his mind in studies during the morning, he betakes himself to the Palæstra, and under the mid-day sun he wrestles in the ring, subjugating and subduing his youth in the heat and dust, like some young colt. Or if we would follow him to these wrestling-rings, we shall get a nearer view; for there the boys wrestled naked, and crowds of philosophers and rhetoricians are walking in the piazzas that surround the wrestling-ring.[2] And there are few but will admire the beauty of the boys. And now it is the rhythm of the shoulders, or now the spread of the loins, or the dimple in the hips, that you might almost say was laughing, or the tapering of the thighs and the calf.[3] Such was the excellence of their training, that they were symmetry incarnate.

Such were the Athenian boys that Plato saw daily around him, whose education in Music, agreeably to the laws of Solon, began in their earliest years, and was conducted, as we have said, in two branches, Playing and Singing, and Dancing, the first designed to beautify the mind, and the second to perfect the body, as we have said. And finding such admirable specimens of

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[1] ὄρθριος ἀναστὰς, &c., the passage is in Lucian's Erotics. Cf. the boys in Aristophanes εἶτα βαδίζεν ἐν ταῖσιν ὁδοῖς εὐτάκτως εἰς κιθαριστοῦ &c. Also the description in Ælius Aristides his 11th Oration.

[2] Cf. the passage in Plutarch's Erotics. IV. περὶ γυμνάσια καὶ παλαίστρας &c.

[3] ὅση μὲν τῶν μεταφρένων εὐρυθμια, πῶς δ' ἀμφιλαφεῖς αἱ λαγόνες, τῶν δὲ τοῖς ἰσχίοις ἐσφραγισμένων τύπων οὐκ ἂν εἴποι τις ὡς ἡδὺς ὁ γέλως; μήρου τε καὶ κνήμης ἐπ' εὐθὺ τεταμένης ἀχρὶ ποδὸς ἠκριβωμένοι ῥυθμοὶ, &c. Lucian's Erotics.

this training around him, he could imagine no better definition of a finished education, than to say it consisted in Good Singing and Good Dancing[1]—and these words must be taken in their most extended application; and Good Singing will imply good speaking, that is, clear intonation and beautiful pronunciation, and it is the æsthetic aspect of Rhetoric; and Good Dancing will imply graceful carriage, and easy attitudes, and courtly behaviour. This being the goal of Solon's education, and thus approved by Plato, we must say that the Greek education was based on a spectacular view of life. And this is why we shall ever fail to understand it, until some such era in history shall arrive again, when a similar view will prevail, for at present we are utterly destitute of this conception; and cleverness is too often tolerated in company with boorishness and rusticity, nor is the latter in any way thought to derogate from the former.

But over and above this general musical training which all in Athens received, there was a more specific training, which, though we receive our accounts of it from later times, was doubtless in vogue in no very different form at the time we are writing of; and this was the training which was designed for those who would make Music their profession. And this was the training which such men as Damon and others would receive, and this we must now briefly sketch out. And a technically Musical Education had then, as it has now, its two parts, the Theoretical part, and the Practical part. And the Theoretical part was divided into two great branches, Physics and Æsthetics; and the Physics comprehended

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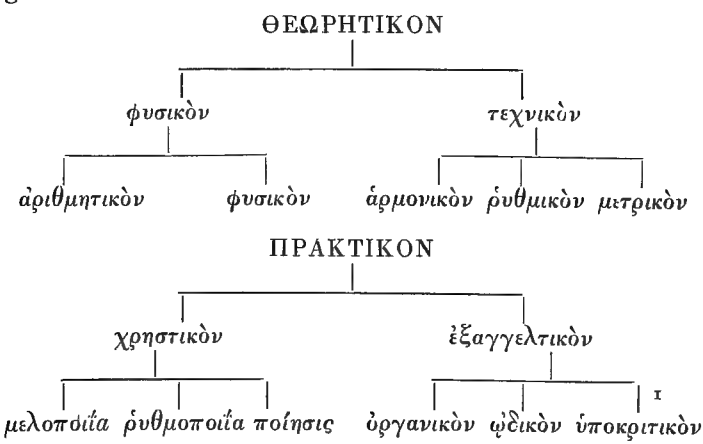
[1] Plato. p. 654.

Arithmetic, and what we may call Musical Physics, which was the science that treated of the Nature of Music, and the Æsthetics was comprised in the three divisions of Harmony, Rhythm, and Metre, and, I imagine, limited to the æsthetic study of these three things, or, to use the Greek term, the *Ethos* of Harmony and Melody (for Melody is included in this term 'Harmony'), the *Ethos* of Rhythm, that is, of Phrasing, and the *Ethos* of Metre, that is, of Barring. And these formed the Theoretical Part of a Musical Education. And the Practical Part fell, like the Theoretical, into two great branches, the first, Composition, the second, Execution. And the study of Composition had its three divisions of Melopœia, Rhythmopœia, and Pœesis, or Composition of Melody, Composition of Rhythm, and Versification; and Execution, its three divisions of Playing, Singing, and Dramatic Action. And all these various branches are generally represented in a concise table, which, following the example of other writers, we shall here give:—



[1] Aristides Quintilianus, I. p. 78.

There is a curious relic come down to us, which we may well view in connection with the above, and that is a Musical Catechism, in which we must admire not only the conciseness and completeness of the information, but also the excellence of the definitions, which seem far to surpass those we use at the present day, for we meet with such definitions as this :—

Question. What is a note?

Answer. The settling of a melodious voice on one pitch. For unity of pitch makes the note.

Q. What is an Interval?

A. The difference of two sounds of unlike height and depth.

Q. What is a Tone?

A. The distance by which a 5th exceeds a 4th.[1]

which last, it must be confessed, is most admirable.

This elaborate scheme then, as I say, represents the studies which every one was required to make, if he would appear in the ranks of professional musicians, and doubtless not only Damon, and Lamprocles, and Draco, but also such men as Æschylus and others could have pointed to that thorough and extensive knowledge of their art, which such a scheme implies. For this is what distinguished the μουσικὸς from the μουσουργὸς; the μουσικὸς was the cultivated and studied scholar, versed in the science no less than in the practice of his art, and also in those kindred sciences which went in union with it, as Arithmetic and Musical Physics, which latter must have included a *resumé*, if nothing more, of the Pythagorean tenets, since Damon was confessedly a profound Pythagorean; Pythocleides,

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[1] Bacchius Senior, Eisagoge. p. 1. sq.

also; and others, if we had only fuller information, we should doubtless find the same. And this, I say, was the μουσικὸς; while the μουσουργὸς was the mere player or singer, whose knowledge went no further than how to twang a string or perform a roulade,[1] and who, though he certainly existed in Greek life, was as certainly a rarity, and was held a pitiful fellow, and unworthy the art he professed. And these μουσουργοὶ were the virtuosos, whom Aristotle calls the Cheap Jacks of Music,[2] and Plato would banish from his Ideal Commonwealth. For what is easier than to sit dandling a musical instrument all day long, or what is more trivial than to limit one's interest in Music to that most elementary of her *rôles*, which all true musicians can almost do by nature? And it was not till the decline and decay of Greece that virtuosos attained a prominence, and meantime they are far in the shade. For we must conceive Music, as I say, no pursuit in the hands of a chosen few, and they the worst exponents of her powers, but rather the common property of all, and bathing in a silver flood the whole life of the time. And what was the ordinary musical education agreeably to the laws of Solon, we have already given; and this, I say, every Athenian from his boyhood received; and even so early as the Persian Wars it was said by strangers and visitors to Athens, "Every man there is a musician."[3] And I do not doubt that it is to this wide-spread cultivation of Music at Athens that we owe that royal brood of poets and philosophers, who

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[1] As Heliodorus says of Thisbe—she was μουσουργίαν ἀρίστη. II. 24.

[2] βάνανσοι. Aristotle's Politics. VIII. 7.

[3] Athenæus.

began about that time, and have since been the envy and models of the world. For not only does Music produce gracefulness of expression, but also clearness of thinking; for teaching the mind to proceed agreeably to its own essence, that is to say, always to think by Contrasts, it rids it of all entanglement of idea, and serves, so to speak, as an Æsthetic Logic, and besides imbues it with the power of Form, which may well be defined as the power to unite contradictories.[1]

And the Athenians were so confessedly musicians, that they must needs wear an emblem of music as the regular part of their daily dress. For within the memory of Thucydides, at least, it was the custom to wear a golden grasshopper in the hair, as women wear a pin or clasp to-day,[2] and the grasshopper with the Greeks answered to what the canary does with us, and grasshoppers were kept in cages as we keep singing-birds, and the grasshopper passed into a pretty emblem of Music; for was it not a grasshopper that, when Terpander was playing the Lyre in a musical contest at Sparta, and one of his strings snapt, and there seemed a danger of his losing the prize in consequence, the story goes that a grasshopper came and perched itself in the place of the broken string, and filled up the vacant note with its warbling.[3] So the grasshopper passed into a pretty

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[1] Cf. the Pythagorean definition of Harmony—*ἐναντίων συναρμογή, καὶ τῶν πολλῶν ἕνωσις, καὶ τῶν διχοφρονούντων συμφρόνησις.* In Theon of Smyrna's Arithmetic. I.

[2] Though the writer does not wish to press this musical innuendo in the *τέττιξ*, it was certainly understood as such by some Greek writers. See Hase's account in his Griechische Alterthumskunde.

[3] Clemens tells this story about Eunomus.

emblem of Music, and the Athenians wore golden grasshoppers in their hair. And if we would extend our view of Music at Athens, we must not forget those constant and continual processions and pageants, in which the fairest and the noblest of the city took a part, lyres playing, beautiful voices singing, flowing garments of graceful girls, and stately music incarnate in the deploying and sweeping of the procession to the temples of the gods, or those dances in honour of Athena, or the Trophy dance, or Dance of Victory, that was danced by a chorus of naked boys, of whom once Sophocles was one; for he led this dance after the battle of Salamis, dancing naked, and striking the lyre as he danced. And then there is much to tell about the nightly music of the banquets, and how the lyre was passed round from hand to hand, each rivalling the other in the excellence of his style; or the songs of the children, of which a petty literature exists, and how on the first day of spring, when the swallow had made its appearance in Attica, coming back from warmer climes across the sea, troops of children would go from house to house, with a captured swallow in their hands, and sing the Swallow Song,

ἦλθ' ἦλθε χελιδών,
καλὰς ὥρας ἄγουσα,
καλοὺς ἐνιαυτούς.

The Swallow, the Swallow has come,
And now we shall have fine weather.
Its breast is white,
And its back as black as jet.
So throw us a fig-cake,
For you have plenty, we know,
Or send us a cup of wine out,
Or a piece of cheese,

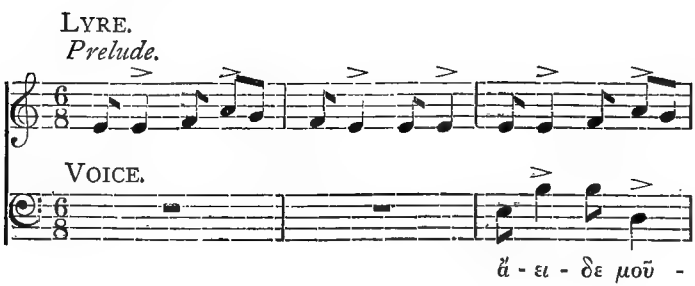
And the swallow will not refuse a crumb or two,
Or a spoonful of pulse, if you can spare it.
Are we to go away empty-handed?
If you give us something, well and good.
But if you do not, listen what we will do.
We will carry off your door from its hinges,
Or the lintel on top of it,
Or, what is worse, come in and carry off your wife;
She is a little woman, and we shall easily do it.
But if you only give us something, you shall have good luck.
So open the door, open the door to the Swallow;
For we are not old men out here, but little children.

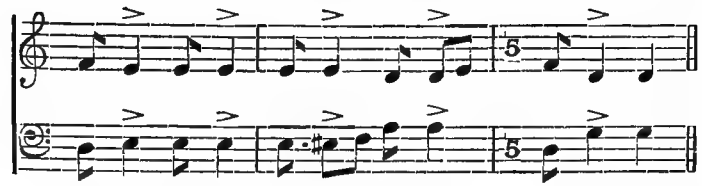
And where are the melodies that filled the clear air of Athens in this heyday of Music? From the lisping songs of children to those noble and majestic songs of youths and men, the extemporised strains of the evening banquet, and careful and artistic melodies of musicians and poets; they are all perished like its glory has. For it should seem that of all forms of beauty, most perishable are beautiful sounds. And as words will remain in the memory long after the tones they are uttered in have been forgotten, so it is in the goings on of history. Inscriptions cut in stone endure from the days of Egypt; sounds, that have an affinity with breezes, will scarce fetch a century's antiquity. Time, that has spared the treatise of Aristides, has wafted away the melodies of Sappho. It would be well indeed if Music had shared even the common privilege of other Arts in Greece, and had been preserved to us through Roman copies. For we may study the art of Agesander in the reproduction of Hadrian's time, and the Venus de' Medici is so perfect a copy, that it has served to educate the modern world in the canons of Greek Sculpture. But in Music we are unfairly treated, and

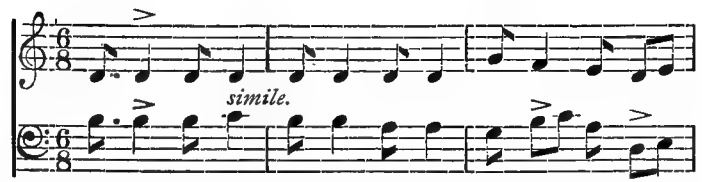
not even copies remain of those divine originals, which, if report says true, must have as far exceeded the best products of Sculpture and Painting, as Homer stands above the best masters of any human art. Yet three fragments remain from the Roman period, and the first is from a Hymn to the Muse by Dionysius, who was a poet of the Greek Revival under Hadrian, and the second a Hymn to Apollo by the same, and the third a Hymn to Nemesis by the poet Mesomedes, who was probably a contemporary of Dionysius, but whose date we do not certainly know. And these fragments we must now give, not, I imagine, to put them forward as in any way samples of the Greek music at its best, or even its second best period, but rather to show by them the style and look of the music, for such things as this remained long after the vital spirit of it had passed away. And it will be seen that the Melody of these songs is in the Bass, as we have before remarked, and we may be allowed to set a lyre accompaniment above, in order to show this more clearly, and we will use only those intervals that are warranted by the handbooks, or in Plutarch his account of the accompaniment of Archilochus.

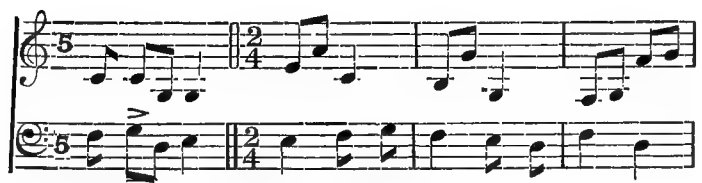
And first we will give the Hymn to the Muse.

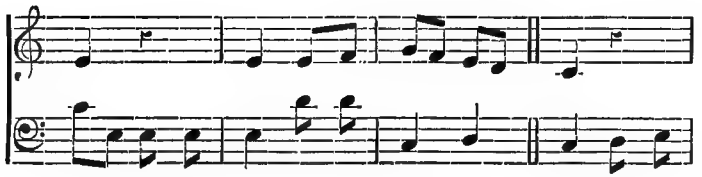
Διονυσίου εἰς Μοῦσαν · Ἴαμβος βακχεῖος.

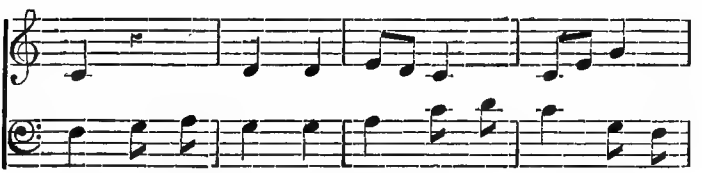



σά μοι φίλη μολ-πης δ'ἐ-μῆς κα-τάρ - χου.

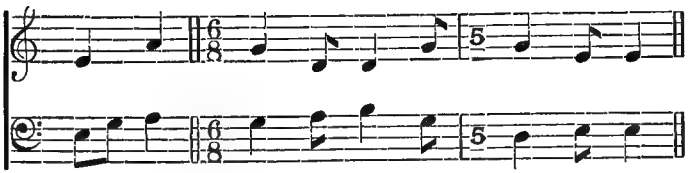

simile.
αὔ-ρη δὲ σῶν ἀπ' ἀλ-σέ-ων ἐ μὰς φρέ-νας


δο - νεί-τω. Καλ - λι - ό - πει - α σο - φὰ, μου -


σῶν προ-κα - θα - γέτι τερπ - νῶν καὶ σο - φὲ


μυσ - το - δό - τα Λα - τοῦς γόνε Δή - λι - ε

[1]



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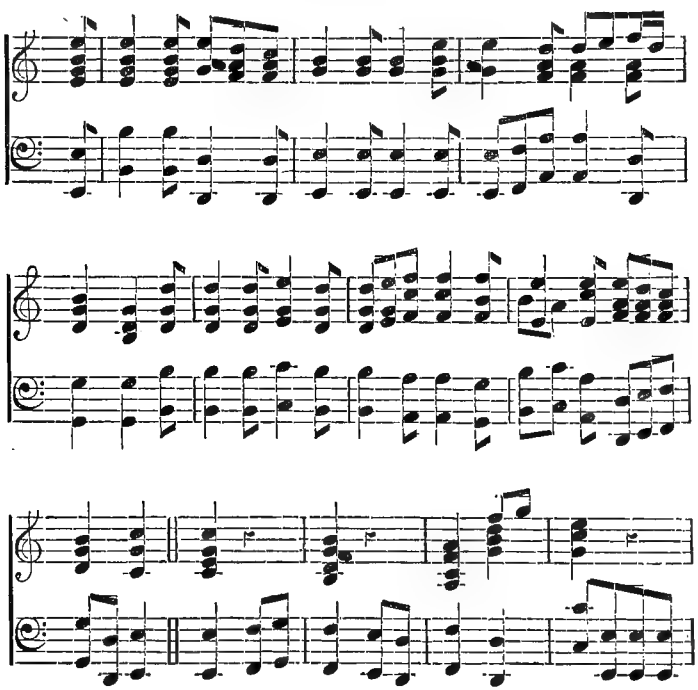
[1] For the additions to the style of accompaniment mentioned under Archilochus, the best authority is the passage in Plato:—*καὶ πυκνότητα μανότητι καὶ τάχος βραδύτητι καὶ ὀξύτητα βαρύτητι σύμφωνον καὶ ἀντίφωνον παρεχομένους καὶ τῶν ῥυθμῶν ὡσαύτως ποικίλματα* &c. (Laws. VII. 812.)

In allusion to what we observed a few pages back about the architectural character of music's development, we may be allowed to write the above hymn with modern harmony, as under:—



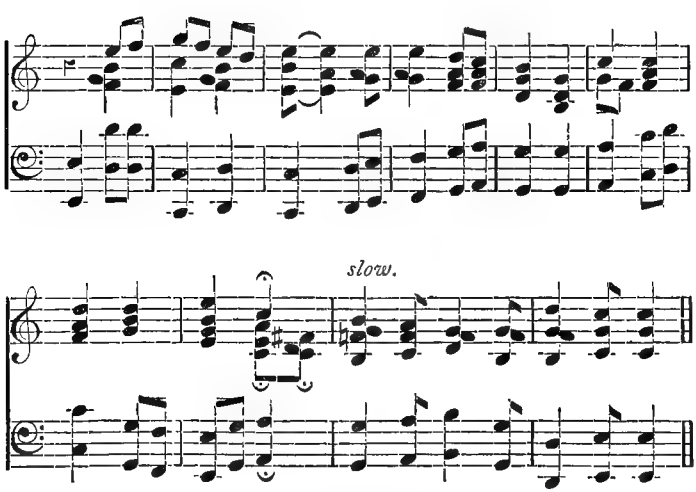
And as it stands in the Greek Manuscript this is written:—(for the musical notes were written in letters of the alphabet by the Greeks, as we have said before)—

σ Z Z φ φ σ σ
Ἄειδε μοῦσά μοι φίλη

σπου[1] ϊ φ M M
μολπῆς δ'ἐμῆς κατάρχου.

Z Z Z E Z Z ϊ ϊ
αὔρη δὲ σῶν ἀπ' ἀλσέων

M Z N ϊ φ σ ρ M φ σ
ἐμὰς φρένας δονείτω.



[1] The word σπου has never been noticed by commentators, or else has been treated as a corrupt reading. It is plain that it is for σπουδειασμὸς, and denotes the exhibition of the Enharmonic dieses, as noted in the musical rendering.

σ ρ M ρ σ φ ρ
Καλλιόπεια[1] σοφὰ

φ N σ σ σ σ Z β φ
μουσῶν προκαθαγέτι[2] τερπνῶν

ρ φ σ ρ M ϊ M
καὶ σοφὲ μυστοδότα

M ϊ E Z Γ Mρ σ M ϊ
Λατοῦς γόνε Δήλιε Παιὰν

M ϊ Z M φ σ σ
εὐμενεῖς πάρεστέ μοι.

And the next one, which is the Hymn to Apollo, is written as follows:—

Ὕμνος εἰς Ἀπόλλωνα.

σ σ σ σ ϊ σ ρ σ φ σ
Χιονοβλεφάρου πάτερ ἀοῦς,

φ M M M M σ φ M Γ M
ῥοδόεσσαν ὃς ἄντυγα πώλων

M ϊ M ρ M Z Γ Z
πτανοῖς ὑπ᾽ ἴχνεσσι διώκεις

M Z M Z ϊ M ϊ M Z ϊ
χρυσέαισιν ἀγαλλομενος κόμαις,

M ϊ Z ϊ M ϊ ρφσ ρ ρ σ
περὶ νῶτον ἀπείρατον οὐρανοῦ

σ ρ M M M M M M M ϊ M
ἀκτῖνα πολύστροφον ἀμπλέκων

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[1] Bellermann's emendation. [2] Bellermann's emendation.

ϊ M ρ M ϊ Z M ρ σ
αἴγλας πολυδερκέα παγὰν

σ ρ M M M σ β φ M M
περὶ γαῖαν ἅπασαν ἑλίσσων

M ϊ Z Z Z Z Z Z E ϊ E Z
ποταμοὶ δὲ σέθεν πυρὸς ἀμβρότου

ρ M ϊ Z Z ϊ M σ σ
τίκτουσιν ἀπήρατον ἁμεραν·

σ φ σ ρ M M M ρ ρ σ
σοὶ μὲν χορὸς εὔδιος ἀστέρων

M ϊ MM ϊ ρ M ϊ Z Z
κατ᾽ ὄλυμπον ἄνακτα χορεύει

Z Z M Z Z M Z ϊ E Z
ἄνετον μέλος αἰὲν ἀείδων

M ϊ Z Z M ϊ ρ φ Z Z
Φοιβηΐδι τερπόμενος λύρᾳ·

σ ρ M M M σ ς M M ι Γ M
γλαυκὰ δὲ πάροιτε σελάνα

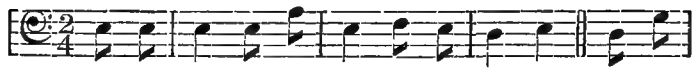
ϊ M ϊ M M ρ M ϊ Z Z
χρόνον ὥριον ἁγεμονεύει

M ι Z ι M ι φ σ ρ M ρ σ
λευκῶν ὑπὸ σύρμασι μόσχων·

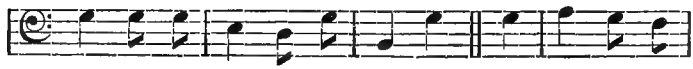
σ σ σ σ σ σ ρ σ ρ φ ρ M
Γάνυται δέ τέ οἱ νόος ἐυμενὴς

M ϊ Z ϊ M ι φ σ ρ M ρ σ
πολυοίμονα κόσμον ἑλίσσων

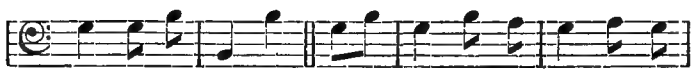
which in modern notation becomes :—



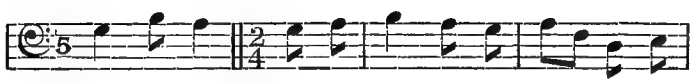
Χι - ον - ο βλε-φά - ρου πάτερ ἀ - οῦς ῥο - δό -



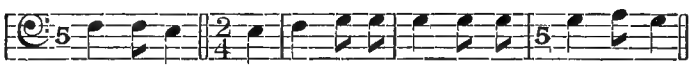
εσ-σαν ὀς ἄν- τυ- γα πώ-λων πτα-νοῖς ὑπ' ἴχ-



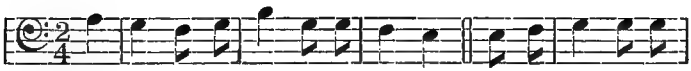
νεσ - σι δι ώ - κεις χρυ σέαισιν ἀ - γαλλομέ-



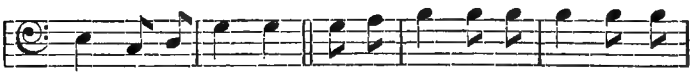
νος κό-μας περὶ νῶτ-ον ἀ πεί - ρατον



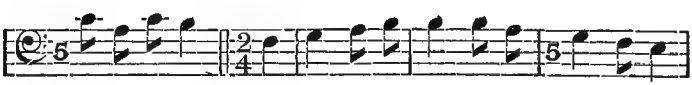
οὐ-ρανοῦ ἀκ τῖνα πο - λύστροφον ἀμπλέκων



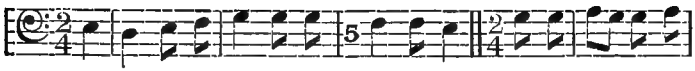
αἴγ-λας πο-λυ-δερ - κέ-α πα-γὰν περὶ γαῖαν ἅ -



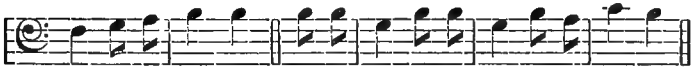
πασ-αν ἑ - λίσσων ποτα - μοὶ δὲ σέ- θεν πυρὸς



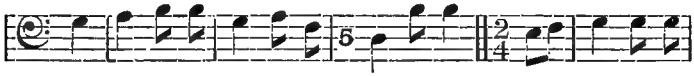
ἀμβ- ρότου τίκ-τουσιν ἀπ - ή - ρα-τον ἀμέρ-αν



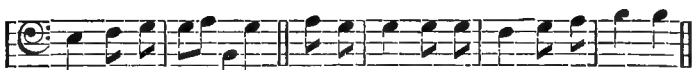
σοὶ μὲν χορὸς εὔδι-ος ἀστέρων κατ' ὄ-λυμ-πον ἄ



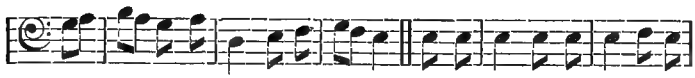
νακ-τα χο - ρευει· ἄνε - τον μέλος αἰ-ὲν ἀ - είδων



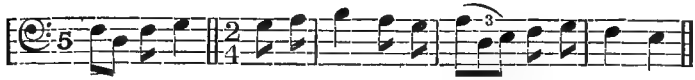
Φοι βηΐ - δι τερπόμε νος λύρᾳ γλαυ - κὰ δὲ πάρ-



οι-τε σε - λά - να χρόνον ὥριον ἀγε-μο - νεύει



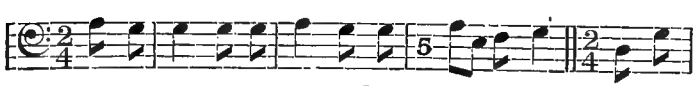
λευ-κῶν ὑπ-ὸ σύρμασι μόσχων γάνυτ-αι δέ τέ οἱ νόος



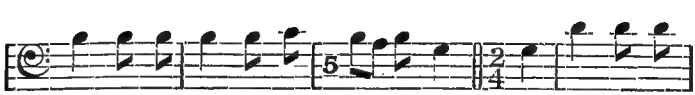
εὐ - μέ-νης πολυ - οἴ-μονα κόσ-μον ἑ - λίσ-σων.

And this is the Hymn to Nemesis :—

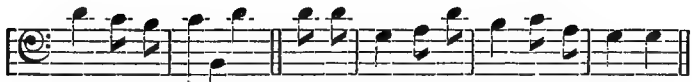
Ὕμνος εἰς Νέμεσιν.



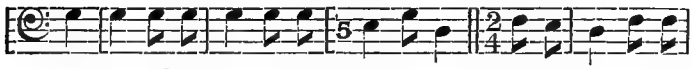
Νέμε - σι πτερ-ό - εσσα βί - ου ῥο-πὰ κυ α -



νῶ- πι θε - ὰ θυγ- ά τερ δί-κας ἃ κοῦφα φρυ -

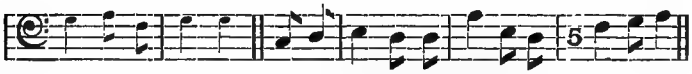


ἄγματα θνα-τῶν ἐπ-έ-χεις ἀ-δᾷ μαν-τι χα - λινῷ

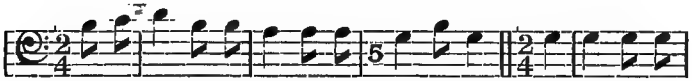


ἔχ-θουσα δ' ὕ - βριν ὀλο - ὰν βροτῶν μέλαν - α φθόνον

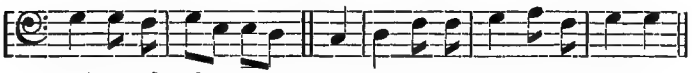
[1]



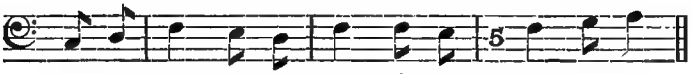
ἐκ-τὸς ἐ - λαύνεις ὑ-πὸ σὸν τροχὸν ἄστατον ἀ -στι- βῆ



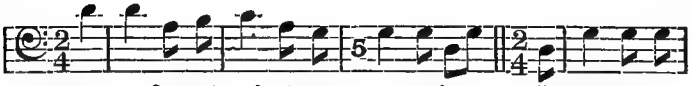
χαρο - πὰ μερόπων στρέφε - ται τύχα λή θουσα δὲ



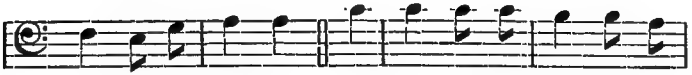
πὰρ πόδα βαί-νεις γαυ-ρούμενον αὐχένα κλίνεις



ὑπὸ πῆ - χυν ἀ - εὶ βί - ο - τον μετρεῖς,



νεύ-εις δ'ὑ- πὸ κολπὸν ὄφ-ρυν κά-τω ζυ-γὸν μετὰ



χεῖρα κρα τοῦσα. ἵ λα - θι μά - και - ρα δι-

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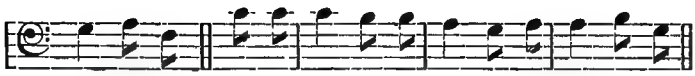
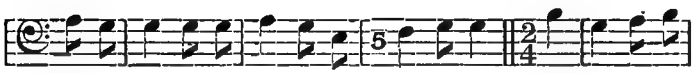
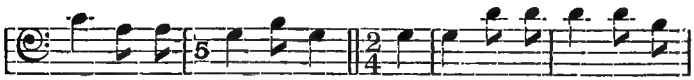
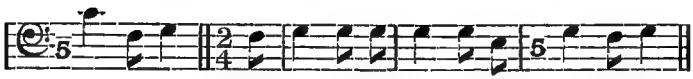
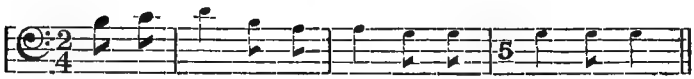
[1] From here the text follows the Neapolitan MS. Up till here the Florentine Edition has been followed in Galilei's Dialogo della Musica p. 97. The Hymn in Galilei ends with this line.





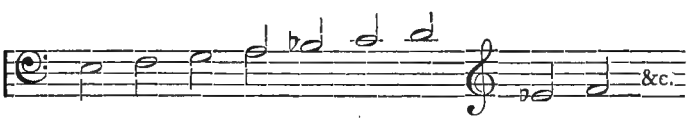


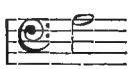




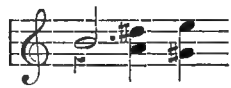
And these wear on the face of them a look of the decline of the Art, for there is none of that rich play with rhythms, which was one of the leading characteristics of the Greek Music, nor is there any use of the Enharmonic dieses, except in one instance all through, nor is it at all decided what Mode they are in, if indeed they are in any, for they are noted in the notes of the common scale, so that this leaves it doubtful; for each mode had its own peculiar notation, and we should easily have discovered the Mode, if any had been intended; and further, all the old doctrine of making play with the Subdominant, &c., is forgotten: which were the essentially Greek features of melody. And not being in any Mode, they do not contain any modulation, or passage from Mode to

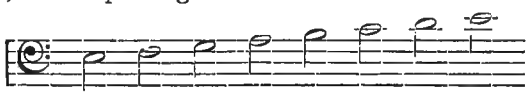
Mode, which they well might have done; for this was a characteristic of the later Style of Greek Music, as contrasted with the earlier, to use more than one Mode in a composition. And being late, I say, we might have expected some trace of it here; and it was called "Modulation," as we call it, and by its means Modes were made play into Modes, as Scales with Scales with us. And we have heard of the Dorian Mode being used with the Mixolydian in a former chapter, and the Æolian with the Dorian, and these are easy to see, and the passage from one Mode to the other is plain how it was effected, for



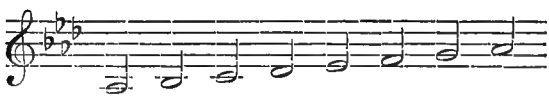
—the Mixolydian is an easy continuation of the Dorian, starting at  , the Dorian *Mese;* and so one easily slides into the other; and the Æolian into the Dorian, in like manner. But what shall we say of the Modulation from Mode to Mode, when they were so dissimilar as the Dorian and the Lydian, or the Mixolydian and the Phrygian? and these are Modulations that we hear of; and sometimes three or more Modes were taken in one piece. And how was the Modulation effected? And it was made in the same way in which we make our modulations to-day, that is, a common note was taken, which was common to both modes, and this served for the pivot on which the change took place.[1] And just as we, *e.g.* in

[1] Manuel Bryennius. p. 391. Ed. Wallis. ἀναγκαῖον κοινόν τι ὑπαρχειν, &c.

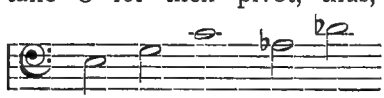
passing from Naturals to 4 sharps, let us say, select the note B, which is common to both keys, to be our pivot of change, as,  and so in other keys; so did the Greeks modulate in the same manner, as in passing from the Dorian to the Lydian,



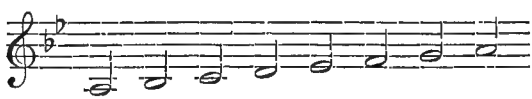
to



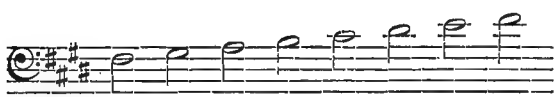
they would take C for their pivot, thus,



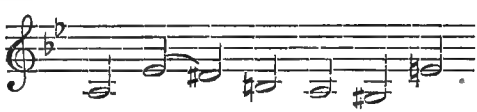
and from the Mixolydian to the Phrygian,



to



they would take E♭, as



And this was the method of Modulation which had grown up in Greek Music, and of which we find no trace in these fragments of the Roman Period, which we have just given. And how shall we explain the absence of this and of other characteristics of the Music of the Classical period? And it is plain that

we must call in the aid of Phonetic Decay to account for these things, and then we shall say that the conditions of age do but repeat the conditions of youth, and if we have nothing else to admire in these Roman fragments, we at least have their chastity and simplicity to admire, in which we may see over again the character of the early days of the Greek Music. Even at its prime, indeed, such melodies as these would have seemed to purists, like Plato, preferable to much of the music that was in vogue. 'Take away from me,' he says, 'your modulations and your rhythmic metaboles: I will have none of them.'[1] And then in his Ideal Commonwealth he would feed his airy burgomasters with no high-spiced meats, or ragouts *à la Sicilienne*,[2] for this is how he calls these modulations and metaboles, but with the plainest food, which should make them manly, and keep them simple-minded. And such a view as this necessarily flowed out of his ethical conception of Music. But because we find him inveighing against these things, for that reason we must admit that they existed in the common music of his time, as they could scarcely help at the advanced state that Greek Music had now reached. Nor need we go so far with him as to condemn them as perversive of taste, for those generous spirits who aspire at ideal perfection are always apt to prefer the past to the present, and it is certain that what Sophocles could write, could never really merit such reproach as this.

And for the same reason that Plato would banish

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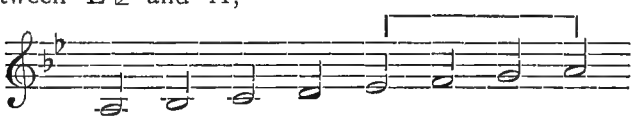
[1] Plat. Rep. 399. cf. 404.

[2] Σικελικὴν ποικιλίαν ὄψου.

Modulations and Metaboles from his Ideal Commonwealth, for the same reason he would only admit certain Modes to that nice seclusion. For each Mode had its *Ethos*, as we have said before, and some of these are easy to see, and some are not so easy. For the Mixolydian Mode was held the mode of passion, and this is easy to see, for its character of passion lies principally in that Superfluous Fourth between E♭ and A,



which we must imagine most freely taken and continually employed in this mode, since there was a time, as we have learnt from those ancient forms of modes which we have but recently studied, when the Mixolydian Mode had no notes between the E♭ and A, and must needs always take this superfluous fourth each time it would ascend. And this getting to be the habit of the Mode, we may look here, I imagine, for the secret of its passion and sentiment. And the Æolian is also easy to see, for it was the Mode of magnificence and impressiveness and solemnity; and it owes these characters apparently to its depth, for it was the deepest of all the Modes. But the other Modes will admit no such explanations as these, and we must look solely to the positions of the semitones in each, to account for their characters. And the Dorian and the Phrygian have them much like our Minor, the Dorian being our Minor in its upper part, and the Phrygian in its lower part, and both these modes bear characters which we ourselves find in the Minor, for the Dorian Mode was considered 'sombre,' 'grave,' 'earnest'; and thence 'martial,' and 'manly'; and the Phrygian Mode had

that other train of Minor characteristics, 'wildness,' 'rage,' 'frenzy,' and hence was the mode of religious ecstasy and the dithyramb. And the 'sweet' Lydian as compared to these, we shall easily understand its epithet, for the Lydian Mode was the same as our Major. And now of the two remaining, the Hypophrygian ('severe') is not so easy to see; and the Hypolydian, which was the 'voluptuous' mode, doubtless gains its character by a similar prominence to the Superfluous 4th which the Mixolydian gives, though in a different part of the Mode.[1] Now of these Modes, Plato rejecting some and retaining others, we may soon know which he rejected and which he retained; for this last will certainly go, and the Lydian he likewise dismisses as effeminate, and the Mixolydian as querulous, and of those that remain, he makes his choice of only one. "I do not know the merits of them," he says, "what they

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[1] Hypodorian, or Æolian. γαῦρον . ὀγχῶδες . ὑπόχαυνον . ἐξηρμένον . τεθαρρηκὸς. (Herac. Pont.) simplex. (Apuleius.) μεγαλοπρεπές. στάσιμον (Aristotle.) βαρύβρομον. (Lasus.)

Hypophrygian. αὐστηρὸν . σκληρὸν ("hard." Heracl. Pont.) varium. (Apuleius.) γλαφυρὸν (Lucian. 'smooth, elegant.')

Hypolydian. ἐκλελυμένον ("voluptuous, dissolute." Plut.) βακχικὸν (Lucian) μεθυστικὸν (Aristotle.)

Dorian. σκυθρωπὸν ("sombre") σφοδρὸν . ἀνδρῶδες (Herac. Pon.) bellicosum. (Apul.) σεμνὸν (Pindar. Plut. Lucian.) ἀξιωματικὸν (Plut.) μεγαλοπρεπές. (Arist. Herac. Pon) στάσιμον (Arist.) καταστηματικὸν ("settling," Proclus.)

Phrygian. βακχικὸν . ὀργιαστικὸν . παθητικὸν ἐνθουσιαστικὸν. (Aristotle.) ἔνθεον. (Lucian.) religiosum. (Apuleius.) ἐκστατικὸν (Proclus.)

Lydian. γλυκὺ (Schol. Pind.) ποικίλον (Id.) "youthful" (Aristotle.)

Mixolydian. γοερὸν . παθητικὸν (Plut.) ὀδυρτικὸν, "touching," συνεστηκός (Aristot.)

may be, but give me that Mode which shall express the voice and accents of a brave man, who bears the brunt of battle and tough fighting, and in the face of death, or in the teeth of fearful odds, still manfully holds up."[1] In this way he selects the Dorian Mode, and this is the only one he admits to his Commonwealth, though if he could, he would have another, of character somewhat less severe, yet still speaking the same spirit, that is, not this time fortitude in adversity, but rather modesty in prosperity. And there were to be no Flutes in his Commonwealth,[2] nor Magadises, nor Sambucas, which were those many-stringed instruments that Sappho and the Lesbians played.[3] But the only instruments he would admit were the Lyre and Cithara for towns, and the Pan Pipe for shepherds to play in the country.[4] 'And then we must compel our poets and composers,' he says, 'to stamp the image of virtue on what they write, or otherwise not to compose in our commonwealth. And they and all other artists too must be stopt from introducing any touch of evil disposition, or profligacy, or meanness, or ugliness into any of their works, so that our young men may dwell in a healthy place, where beautiful music and beautiful works of art may for ever face their eyes and ears. And this will be like bracing winds to them, charged with stores of health, and so from childhood they will be led without knowing it to love, and almost to equal that eternal beauty, which is the beauty of Reason.'[5] And what he would use Music for besides in his Commonwealth

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[1] Plato. Rep. 399.
[2] Plato. Rep. 399. [3] Ib. [4] Ib. [5] Rep. 400.

was, as we have mentioned was his theory before, to soften the rigour of Gymnastic. But particularly now to soften the characters of the Guardians of his Commonwealth, for he had a body of men stationed over his Commonwealth to protect it, and they were a sort of soldiers, and they were like young dogs, they had been so constantly kept at violent gymnastic exercises. And it was necessary to soften these men's characters, since otherwise they would be more animals than men, and this is what he used music for; and by means of it he would have softened them so completely, that he would have turned them into the most docile and tractable men in the state. And now this was that apt mixing of music with gymnastic which he spoke of before, and said it was the height of all knowledge of harmony. For what would those guardians have been without the proper admixture of music in their education? But on the other hand, equally dangerous was it to cultivate exclusively music to the neglect of gymnastics, for the height of harmony, as we see, was to temper one with the other. "For the effect of Music," he says, "on the character is this, If a man lets Music run in a constant stream through his ears, as if they were some funnel or another, and passes his life in warbling and the pleasures of song, his temper is softened like iron would be, and becomes manageable and docile instead of unruly and stubborn. But if he does not put proper bounds to his music, it will go on to melt him away and sap his strength, till at last it completely unnerves him, and makes a woman of him. And if he is naturally a poor-spirited fellow, this is soon done; but if there is any mettle about him, it takes it all out of him, and makes him a

fractious, peevish man, easily set in a blaze and as easily extinguished."[1]

So let Music be never the exclusive pursuit of a man's life, but let it be coupled with other things, and have its due subordination, or else these bad results will surely come. For we should endeavour so to live, that the delights of life may never assume so engrossing an importance in our eyes, that we give way to devoting our life to the sole pursuit of them. For what is more delightful to those that love it, than the sedulous and untiring cultivation of this delightful Music? Who would not be a musician, if being a musician could also ensure his being a man? But indeed it is better to spurn delights than to fall a victim to them. And he who passes his life in gathering flowers, must expect no more than withered garlands for his treasure, and faded handfulls of silly flowers.

And let us see how the Greeks may help us to a knowledge of our duty in this matter. For, says Athenæus, the poet Alcæus, who was the best musician of his time, yet holds his bravery of far more account than his music. "My house," says Alcæus, "glitters with brass, and all my walls are hung with the implements of war. I have glittering helmets, and tall nodding crests to them; and brazen greaves hanging on my walls, and breastplates, and hollow shields, that I have won as the spoils of war, and swords—" and so he goes on enumerating; "although," says Athenæus, "it would have been much more natural, had his house been full of musical instruments." In the same way Archilochus, good

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[1] Plat. Rep. 411.

musician as he was, yet boasts first of the battles he had fought for the state, and only second of his musical powers. I am a servant of Mars, he says, and I know the sweet gift of the Muses. In the same way Æschylus, excellent poet though he was, yet preferred to leave that out in his epitaph, and only let his bravery be recorded, of which the grove of Marathon could tell, and the long-haired Medes that fled before him. And since in these modern days we cannot mix the bravery of battle with our music, let us make the bravery of life to serve instead, baring and hardening our limbs in the tough labour of irksome duty, and daring all things as if to die. And then, as Achilles touched his lyre in the breathing-spaces of war, so have we too our beautiful art in all its gay perfection now to cheer us, and then when we have breathed, to the battle again!

A professional musician, says Aristotle, is the most contemptible being under the sun. He is a miserable, mercenary fellow, who would turn Music into a matter of profit. He wants pay for every note he plays. And then Aristotle ends by deciding, that to make music the business of life is unworthy of a free citizen.[1] Yet hand in hand with these opinions, we must notice the most scrupulous and reiterated injunctions that every one must be taught music, which are a commonplace in Greek political philosophy.[2] And here we may remark the difference between ancient times and our own. We nurse up a class of professional musicians, who absorb the practice of an

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[1] Aristotle's Politics. VIII. 7.
[2] e.g. Aristotle's Politics. VIII. 6. &c.

art that is banished by this very fact from life at large. They spread out Music all over life, and made it common, refusing to deprive life of so dear a privilege, for the sake of hearing a few fine notes from throats and fingers that must always be pampered into dexterity. Is Music monarchical now? but then it was in its republican days. The Arcadians held it not nearly so disgraceful to be ignorant of reading and writing as to be ignorant of music.[1] Every Arcadian must study music as the chief part of his education, and that too not only in his boyish years, but until thirty years old, we are told, these studies were continued.[2] They were brought up on it from the cradle,[3] says Athenæus; it was their chief study, and also their chief pastime, and the only patch of softness in a life of most rigorous and austere discipline.[4] The Messenians in the same way made music the principal part of education, and every year they sent 35 boys to Rhegium, to compete for the singing prizes there, which it was their greatest glory to carry off.[5] The Thessalians and Thebans no less celebrated than the Messenians, every man in Thebes could play the flute,[6] which we have remarked before as the national instrument of Thebes, and the Thessalians equally apt at the lyre.[7] The Ionians and the people of Pontus took such delight in the exercises of their children, that they would sit whole days to hear them, and to encourage them in friendly competition with one another.[8] But there was one state in Greece

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1 Polybius IV. cf. Athenæus. p.— 2 Athenæus. p. 626.

3 ἐκ νηπίων κατ' ἀνάγκην σύντροφον ποιεῖν αὐτήν. Ib.

4 τἄλλα τοῖς βίοις ὄντας αὐστηροτάτους.

5 In Pausanias. 6 Athen. 184. 7 Athenæus.

8 Lucian. De Saltatione.

where the excellence of the Musical training was on all hands admitted and envied, and where that admirable mixing with gymnastic, which was Plato's ideal, had taken place in a way that will never be seen again. And this was the state of Sparta. There might he have seen his Ideal Commonwealth incarnate before him,[1] if he could have seen Sparta in its prime, as we may now behold it.

And the constitution of Sparta was called the Cosmos, that is, the Harmony. And the citizens were divided into 3 tribes, which was the Musical division according to Pythagoras, and they called one another "The Equals," because they were all equal to one another, having the same amount of property, and the same rights and privileges, and no man having the superiority over another in any of these things. And as far as was practicable in so great a state, there was that Community of Property, which Pythagoras had laid down as the radical principle of his musical fraternity, though in Sparta it was not carried to so great a length as he carried it. But still, says Xenophon, 'they use one another's dogs, horses, servants, furniture, with the greatest freedom';[2] and in other things too they had community of property,[3] and also in their meals, for they all dined together in public halls, and each contributed his portion to the common stock. And this is how the citizens of Sparta lived together. And the Spartan boys began their education at five years old, and there were but two things that they

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[1] Indeed he hints at this himself in his Laches, τῷ ὄντι ζῇν ἡρμοσμένος ἀτεχνῶς δωριστὶ, ἀλλ' οὐκ ἰαστὶ, &c.

[2] Xenophon. Lac. Rep. 6.

[3] e.g. their wives, which, though not universal, certainly obtained at Sparta. Xenoph. Lac. Rep. Plutarch's Lycurgus.

were trained in, which were Music and Gymnastics. And Lycurgus, the founder of the Spartan constitution, in appointing this method of education, had set before himself the very objects which Plato wished to effect, for these are his words, that 'Music was to be mixed with Gymnastic, in order to produce harmony and melody of action;[1] and the Spartan boys began their gymnastic and music together at five years old. And they were taught first to sing and to play a musical instrument. And after that they were to learn Marches off by heart, and the songs of Tyrtæus, and numerous songs by other composers; and the words of these songs were simple and unaffected, and the matter of them was the praises of those who had lived nobly and died for the defence of Sparta.[2] And the songs were important for another reason, for when they grew up and joined the army, these were what they had to sing on the march, and at the commencement of the battle. For before every battle the king used to offer a sacrifice to the Muses, and then he would intone the first words of a Hymn, and all the soldiers joining in, they marched singing to the fight.[3] And also in camp it was the custom of the

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[1] Plutarch. Instit. Lacon. 16. *ὁ γὰρ Λυκοῦργος παρέζευξε τῇ κατὰ πόλεμον ἀσκήσει τὴν φιλομουσίαν, ὅπως τὸ ἀγὰν πολεμικὸν τῷ ἐμμελεῖ κερασθὲν συμφωνίαν καὶ ἁρμονίαν ἔχῃ.* Cf. Plato's words (Rep. 412.) *τὸν κάλλιστ' ἄρα μουσικῇ γυμναστικὴν κεραννύντα καὶ μετριώτατα τῇ ψυχῇ προσφέροντα, τοῦτον ὀρθότατ' ἂν φαῖμεν τέλεως μουσικώτατον καὶ εὐαρμοστότατον πολὺ μᾶλλον ἢ τὸν τὰς χορδὰς ἀλλήλαις ξυνιστάντα* "he is the perfect musician and master of harmony far more than any tuner of strings can be."

[2] Plutarch. Instit. Lac. Athenæus. 630. cf. 184.

[3] Plut. Instit. Lac. 16. Id. Cleomenes.

soldiers to sing Pæans to Apollo all together, and the songs of Tyrtæus one after another in turn before retiring to rest.[1] And it was to know all these, and to be proficient in them, I imagine, that the Spartan boys were made to commit so much music to memory. And the end of their education was Obedience, Endurance, and how to conquer or die in the fight.[2] And to this end they were marshalled in troops, and made to fight mimic battles with one another, in which they used all the circumstance of real warfare, marching with pipes playing, and singing their war songs; and there were often desperate encounters between them.[3] And they were only allowed one garment in summer and winter alike, and obliged to go barefoot all the year round.[4] And as they walked through the streets, they were never allowed to speak to any one, or even to look round them, but they must keep their eyes fixed on the ground, and seem unconscious of what was going on around them. "And they might have been stones," says Xenophon, "for all the voice they seemed to have; they might have been statues for all their eyes moved; and they were as modest as girls."[5] And to encourage them in this exacting obedience, there were songs and rhythms, excellently tempered, and in praise of these things.[6] And the rhythms themselves were so constructed, as of themselves to instil obedience and courage without any need of precept.[7] And these they were required to learn and to familiarise themselves

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1 Xenoph. Lac. Rep. 12. Athenæus. 630.
2 Plut. Inst. Lac. 4.
3 Plutarch's Lycurgus.
4 Xen. Lac. Rep. 2.
5 Xen. Lac. Rep. 3.
6 Plut. Instit. Lac. 14.
7 Ib. 16.

with, as we have said, in the full belief that such results would come. And if we may believe the most impartial of the Greeks, there was no illusion in the matter. We have heard of the dreams of philosophers, says Plutarch, about the power of Music; but in Sparta, we have a whole nation caught philosophising.[1] And again he says, "He that knows the Spartan Music, and particularly the Spartan Marches, will soon see that the stories of the poets about Music are something more than fictions."[2] And this was the confessed end and aim of all the Spartan Music, to attain the rank of a Moral Power in the State; and all music which did not pursue this end was set down as 'ear-tickling.' and worthless stuff.[3] "It is Music," said Agesilaus, "which discovers the coward from the brave." And we may very well see how this might be, for he that is filled with the spirit of Rhythm will step firmly and never falter. For Rhythm is Strength, and want of Rhythm is Hesitation. And how terribly would this want show in a Spartan Symphony! For this was a Spartan Symphony—not the gathering together of many instruments and players sitting in a ring, and warbling sweet strains to charm the ear, but it was when their army was drawn up, and the enemy in front,

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[1] *ὅλην πόλιν φιλοσοφοῦσαν.* Cf. Libanius' remarks on the universality of music and dancing at Sparta in his Pro Saltatoribus.

[2] Plut.'s Lycurgus. And Lucian, *ἅπαντα μετὰ Μουσῶν ποιοῦσιν ἄχρι τοῦ πολεμεῖν.*

[3] Endamidas in Plutarch's Laconic Apophthegms. When a citharist was praised very much, Endamidas said, "He is *μέγας κηληκτὰς ἐν σμικρῷ πράγματι.* Also Demaratus in the same way (Ib.) *ψαλτοῦ ἀκροώμενος, οὐ κακῶς, εἶπε, φαίνεταί μοι φλυαρεῖν.*

and the king had sacrificed a goat to the Muses. Then all the soldiers put on garlands, and the pipers struck up the Castoreian March, and the king started the Hymn, and all joined in chorus. And all moving forward together, and singing with strong clear voices, their appearance was grand and terrific, all marching like one man to the music of their pipes, and never making a gap in their ranks. And so they marched cheerfully and calmly into the thickest of the fight, to the music of their hymns. And this was the Spartan Symphony.

And to produce so glorious a consummation was all their Music directed, and so there was much exclusiveness, as we may well imagine; for all bad and meretricious music must be constantly weeded out by the diligence of the magistrates; and they were very stern and severe in their taste, and only approved those melodies and rhythms that were chaste and pure, always preferring the ancient to the modern, and being reluctant to accept the smallest innovation. For even Terpander, the severe stylist, and prince of the ancient and simple music, the Ephors fined, and took away his lyre from him, because he had added an extra string for the sake of embellishing the accompaniment to his song. And when Timotheus was contending at the Carneian festival, one of the Ephors, taking a knife, asked him on which side of his lyre he would have the extra strings cut off, that were more in number than seven. And three times, they boasted, they had saved Music from perishing.[1] And I imagine the third time was this very time

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[1] *καί φασι τρὶς ἤδη σεσωκέναι διαφθειρομένην μουσικήν.* Athen. 628.

when the strings of Timotheus' lyre were cut by Ecprepes, the Ephor, and two strings were cut away from the lyre of Phrynis at the same time; and Phrynis and Timotheus were virtuosos who were doing much at that period to corrupt the beauty of the Greek Music, and it was by checking them that the Spartans said they had for the third time saved Music from perishing. But the other two times were earlier in history than this was, and were, indeed, not so much preventive measures, but rather well-considered Reformations of Music, in which, after careful and mature deliberation, certain reforms were allowed to be introduced into the Music, and duly sanctioned by law; and on both these occasions certain innovations were legalised, but only then. And this is what is meant by the Spartan Musical Catastases, that is, the Reforms or Establishments of Music at Sparta.

And the First Musical Catastasis at Sparta was at the time of Terpander, when the Ephors invited him to Sparta to reform the Music.[1] And what he did, and how he founded a School of Musicians there, we have said before. And it was at this time that the Nomes of Philammon, the Delphian, were introduced into Sparta,[2] some of which Terpander himself is said to have adapted and arranged for the seven-stringed lyre.[3]

And the Second Musical Catastasis at Sparta was due to Thaletas of Gortyna, Xenodamus of Cythera, Xenocritus of Locris, Polymnestus of Colophon, and Sacadas the Argive.[4] And these would come about

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[1] Plutarch. De Musica. 9.
[2] Plut. De Mus. 5. [3] Ib. [4] Ib.

sixty or seventy years after Terpander.[1] And it was due to the influence of these men that the Lydian and Phrygian Modes were introduced into Sparta,[2] where up till then only the Dorian Mode had been known. And Sacadas is said to have composed a Strophe in each of these three modes, the first in the Dorian, the second in the Phrygian, and the third in the Lydian,[3] and he taught the choruses to sing the three in one piece; and very likely, instead of being three separate Strophes, it was a Strophe in the Dorian Mode, an Antistrophe in the Phrygian, and an Epode in the Lydian (but of this we are not told). And this Ode was called the *Trimeres*, or Threefold Ode, and this was the first time that the Phrygian and Lydian Modes were heard in Sparta. And Sacadas is also said to have written Elegies,[4] being a flute-player of the Argive School, and probably much under the influence of Olympus. And these were the innovations of Sacadas the Argive. And Thaletas, Xenodamus, and Xenocritus were writers of Pæans, and Polymnestus wrote Orthian Songs, that is, songs in the stately Orthian Rhythm, which was first employed by Terpander.[5] And Thaletas is said to have introduced the Cretic Foot into Spartan Music,[6] and being a Cretan himself, and writing Pæans, this is very probable; for that the Cretic was once the

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[1] That is, putting Terpander at the close of the 1st Messenian War, they would come at the close of the 2nd. In all these dates there is necessarily much confusion, and the writer of this book has necessarily preferred the chronology of the Greek musical writers. For a detailed discussion of these and other dates, see Westphal's Geschichte der Musik. The date of the 2nd Messenian War assumed in the text is the ordinary one, 685-668.

[2] Ib. 8. [3] Ib. [4] Plut De Mus. 9.

[5] Plut. De Mus. 9. [6] Ib. 10.

sole rhythm of the Pæan, is what we have before supposed. But we must not assume that Thaletas has the merit of introducing the Pæan Hymn into Sparta, for the Pæan was sung there from the earliest times, being the Hymn to Apollo, who was the national god of the Dorians; and therefore as old as the race itself. Yet the Pæan may well have been sung in some other measure, such as the Dactylic or Spondaic, and not have employed the Pæonic, or Cretic foot until the time of Thaletas. And this is how we will take it. For what renders this a probable view is that the Spartan Pæan, and indeed the general Pæan of the Greeks, was often sung without the accompaniment of the dance,[1] being sung in the evening round the camp-fires, or at the solemn prayers to Apollo, when they prayed that he would give them what was good and beautiful, for this comprised their whole desire; so that it was often sung sitting or standing, and was rather of the nature of a Chant to them; but only in Crete was it constantly danced to, and there was developed that beautiful Cretic, or Pæonic step, which Thaletas now for the first time introduced into the Spartan Pæans. And it was about this time, I imagine, or perhaps a little before it, that Tyrtæus came to Sparta, who may well be considered in connection with this Musical Catastasis, and whose influence on Spartan Music was very great indeed. I say, it was perhaps a little before this time that he came, because at the time of his arrival the Spartans were in a state of great depression, owing to their ill success in the Messenian wars, and it is not at all likely that the Musical Catastasis should have taken

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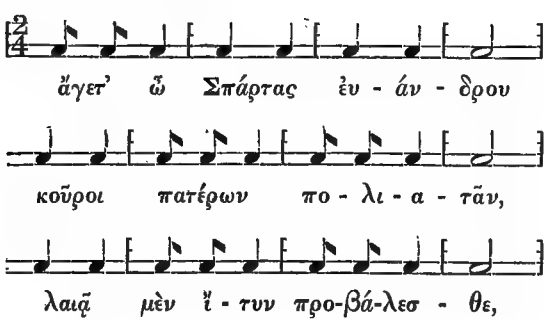
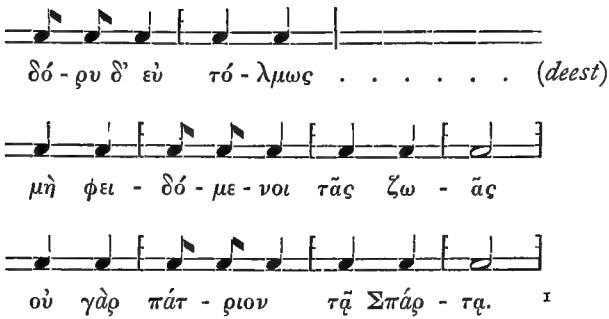
[1] τὸν Παιᾶνα ὁτὲ μὲν ὠρχεῦντο, ὁτὲ δ' οὔ. Athenæus. 631.

place till after the conclusion of these wars. And being in great straits at their reverses, and unable to make head against the enemy, they sent to the oracle of Delphi for advice, and they were ordered to seek a general from Athens. And the Athenians in derision sent them a lame teacher of music, whose name was Tyrtæus, and he was to be their general. But what did this man do? For he first tranquillised the commotions at Sparta itself by means of his elegy, Eunomia, in which he so extolled the beauty of good order, and had set his words to such music, that very soon good order reigned at Sparta; and afterwards he wrote glorious Marches, and taught the soldiers to sing them as they marched against the enemy, which now they did with such spirit, by benefit of Tyrtæus' music, that very soon they conquered the Messenians. And the rhythm which Tyrtæus used in his Marches was the Anapæstic Rhythm, though whether he was the first to introduce it into Sparta, or whether the Spartans knew it before, and he first applied it to the Battle Marches, we cannot say. And it is such a rhythm that makes any man brave who hears it, and it remained the rhythm of the Spartan Marches ever afterwards. And here is one of Tyrtæus' Marches, and let us notice how bold and firm it is:—





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And we shall have cause to notice that these anapæsts differ from the later form of that metre, in having a long note, or *μακρὰ τετράχρονος*, at the end of each line, but the later form had the last bar constituted like the other bars, *i.e.* ♩ ♩ | or ♪ ♪ ♩ |. And this, then, remained the rhythm of the Spartan Marches, which were called *Embateria*, and were renowned all over Greece, as we have heard just now Plutarch speak in praise of them. And I think it was owing to Tyrtæus' influence that the Pipe was substituted for the Lyre to accompany the Marches, for at first the Spartans, like the Cretans, as followers of Apollo, marched to battle to the sound of the Lyre,[2] but afterwards the Pipe or Fife was substituted for the Lyre, because its tone was shriller, and less likely to be drowned by the tramp of the feet. And the reason that this change may be ascribed to Tyrtæus is this, that the Pipe was the instrument which Tyrtæus himself played, and it is very likely that he should have introduced it along with his marches into the armies. And Tyrtæus having seen the wars to a successful close, is said to have written martial songs,

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[1] Tyrtæus in Clemens.

[2] Müller's Dorians. IV. 6. quoting numerous passages.

that should serve also for times of peace, and of these one is preserved to us, which always remained a favourite at Sparta, and it was sung by three choruses, one of old men, another of younger men, and the third of boys, and they stood in three rows and answered one another, and first the old men sang,

ἀμές ποτ' ἦμες ἄλκιμοι νεανίαι,
We once were valiant warriors.

And the younger men replied,

ἀμὲς δέ γ' ἐσμεν· αἰ δὲ λῇς, πεῖραν λαβέ,
And we are valiant warriors. And if you wish, you may prove us.

And then the boys sang,

ἀμὲς δέ γ' ἐσσόμεσθα πολλῷ καῤῥονες.
And we will be more valiant than you both.

And this was one of the songs of Tyrtæus for encouraging the martial spirit among the Spartans.

And we have now considered Tyrtæus in connection with the Musical Catastasis, about which, however, something more remains to be said, for Thaletas, Xenodamus, Xenocritus, and the rest, who were the promoters of it, are said not only to have introduced those modes and rhythms which we have before credited them with, but something more important than this; for it was owing to their influence, we are told, that the Gymnopædia, or Festival of naked boys, was introduced into Sparta, the Apodeixes into Arcadia, and the Endymatia into Argos[1] Whether the Endymatia at Argos had anything in common with the Sthenia, where the combatants wrestled in time to the flute,[2] we cannot

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[1] Plutarch. De Musica. 9. [2] Ib. 26.

say, but the Gymnopædia was certainly of this nature, being a festival which lasted for many days, in which all the arts of Music and Gymnastic were seen in harmonious play.[1] And it was held once a year, and in honour of Apollo. And first there was the Anapale, or Wrestling Dance,[2] in which the boys danced naked to the sound of the flute, making mimic advances and retreats, and making graceful motions with their hands and arms in the manner of wrestlers,[3] and exhibiting all the arts of the wrestling-ring, with their feet moving in dancing steps all the time. And then, also in musical measure, and to the accompaniment of the Flute, came the Pancratium, which was a mixture of Boxing and Wrestling. And we must ever admire how this contest could be carried on in musical time, and yet we are assured it was; for when they have locked hand in hand, says Lucian, and have given blows and taken them, and pause a moment for breath, the flight floats off into a dance.[4] And a flute-player stood in the ring, playing his flute, and beating time with his foot.[5] And next there were dances of youths in rows behind each other;[6] and Ball Dances,[7] such as we have described before, which were much practised at Sparta and Sicyon; and then there was the Pentath-

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[1] See the account in Müller's Dorians. IV. 6.

[2] The Anapale was strictly the old and simple form of dance, on which the Gymnopædic itself was based, although it may well have survived in its original shape as an introduction to the Gymnopædia. Cf. Athenæus. 631.

[3] Reading *κατὰ πάλην*, or some such correction, for *κατὰ τὸ ἀπαλόν*.

[4] *ὅταν γὰρ ἀκροχειρισάμενοι καὶ παίσαντες καὶ παισθέντες ἐν τῷ μέρει παύσωνται, εἰς ὄρχησιν αὐτοῖς ἡ ἀγωνία τελευτᾷ.*

[5] Lucian. Ib. [6] Müller's Dorians, IV. 6. [7] Ib.

lum, which was one of the most beautiful of them all—*οἱ πένταθλοι κάλλιστοι*, says Aristotle—which was always performed at this festival, and was the harmonious union of five different exercises, that were all performed in musical measure and to the accompaniment of the flute.[1] And first there was the Leaping, and next the Foot Race, and next the Quoit-throwing, and then the Javelin-throwing, and then the Wrestling. And all this to the accompaniment of the Flute, to whose tune the combatants kept step. But the Gymnopædic dance, which was the crown of the festival, was danced by the most beautiful boys and the bravest men, and they danced in two lines, and sang, as they danced, the pæans of Thaletas and the Spartan Dionysidotus.[2] And the leaders of the dance wore chaplets of palms.[3] And it was a slow, measured dance, such as suited with the character of the Pæan.[4] And this dance was particularly sacred to Apollo.[5] And it was danced in the *χορός*, that is, the flat open space in the centre of the city, which was set apart for these

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[1] As we know from Pausanias. VI. 14. 10. and Plutarch De Musica. 26. The assertion in a former page about the Pancratium being accompanied by Flute-playing is also mentioned by Pausanias as well as Lucian, but the writer regrets that he has lost the reference.

[2] Athen. 678. There is a certain confusion about the accounts of these dances at the Gymnopædia, which makes it difficult to separate them, e.g. by some, and if my memory serves me, by Athenæus among the number, the Gymnopædic dance is identified with the Anapale, as it is described on preceeding page. In saften und harmonischen Bewegungen, says Manso, getanzt wurde. (Sparta. Beilagen. 210.)

[3] Ath. 678.

[4] As we may well judge from its being compared with the *σπουδαία* Emmeleia.

[5] *ἱστᾶσι πάντας τοὺς χοροὺς τῷ Ἀπόλλωνι*, says Pausanias in his Laconics, but this one especially so.

dances, for in most of the Dorian towns, or in those that, like Sparta, preserved the traditions of the heroic age, there were always flat open spaces left in the centre of the city, which were set apart for the public dances. And some indeed say that the name, χορός (*Chorus*), itself, was given to the dancers, because they danced in this χῶρος, or χορός, which was the name by which this flat open space was called. And if we wonder why the dance was deemed of so much consequence that even the city could be arranged to suit its convenience, we must remember that this flat open space was designed not only for the exercise of the dance, but also for the drilling of the troops, or, in one word, the dance itself served at one and the same time for a dance and for military drill. "There is no difference between the Spartan dancing and the Spartan drilling that I can see," says one,[1] and this expression might have been true of most of the Dorian states of this time. And although that Gymnopædic dance, that we have just described, that was danced with crowns of palms and in such solemn, measured time, can scarcely be considered in this light, but was on the contrary a peaceful dance, and as such is described by writers, it was none the less considered, like all other dances of its kind, as merely an introduction to the warlike dances, which were the drill of the Army; for we are told that directly the boys attained proficiency in the Gymnopædic Dance, they were passed on to these War Dances.[2] And the great War Dance was the Pyrrhic,

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[1] ἴδοις δ' ἂν νῦν ἔτι τοὺς ἐφήβους αὐτῶν οὐ μεῖον ὀρχεῖσθαι ἢ ὁπλομαχεῖν μανθάνοντας.

[2] Athen. 631.

which was danced in full armour[1] in the square in the centre of the city. And the Pyrrhic was danced to the shrill accompaniment of pipes, and the dancers clashed their armour as they danced.[2] And they made the hundred motions of an army in full engagement—there was the starting back and diving down to avoid imaginary darts, whirling up and down the shields to catch the flying arrows, poising the javelins to discharge them at the foe, bending the bows and taking aim, or making mimic rushes forward, as in the heat of victory;[3] and these were some of the motions of the Pyrrhic, which were all done in rhythmic measure, and by all the dancers at once and in time. And the ground form of the Pyrrhic, like that of all the Spartan dances, was the Square Form (ἐν τετραγώνῳ),[4] that is to say, the dancers were drawn up in one compact squadron, which was the form of the Phalanx. And this Square might either incline to the column (κατὰ ζυγὰ), or to the line form (κατὰ στοίχους), that is to say, it might be deeper than its breadth, or more in front than in flank; and in each case it was called Square (ἐν τετραγώνῳ). For let us consider the composition of the Pyrrhic. And hearing that it was danced in two bodies, like the Gymnopædic, one of youths, the other of men, we may well suppose that each of them had the numbers of a company[5] of a regiment, that is to say, 25 in all, or 24 rank and file, and the Captain of the company, who made the 25th; and these two companies would make 50, all told, as the total number

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[1] It was an ἐνόπλιος ὄρχησις (Jul. Pollux.)
[2] Dionysius Halicarnass. II. [3] Plato. p. 815.
[4] Athen. 181. [5] ἐνωμοτία

of the dancers, which was the regular number of a Spartan Pentecostys. These companies, then, might be arranged in two ways, either *κατὰ ζυγὰ*, three abreast and eight deep,

with the Captain of the Company,

or *κατὰ στοίχους*, six abreast and four deep,

with the Captain of the Company,

and in each case they would be described as *ἐν τετραγώνῳ*, that is, a Square. And we have chosen these depths of front and flank, because they were the usual ones that were employed when the phalanx was in action;[1] and therefore most likely also to be observed in the drill, which in every sense we must conceive the Pyrrhic to have been.[2]

Standing then *ἐν τετραγώνῳ*, and 50, all told, they clashed their arms, and made these mimic motions of

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[1] *κατὰ τρεῖς. κατα ἓξ.* Xenophon. Lac. Rep. 11. eg. at the Battle of Mantinea it was *κατὰ τρεῖς*. See Polyænus.

[2] How intimate was the connexion let us hear from Athenæus, *παρὰ τοῖς ἄλλοις Ἕλλησι οὐκέτι παραμένει* (sc. *ἡ πυρρίχη*), *καὶ ἐκλιπούσης αὐτῆς συμβέβηκε τοὺς πολέμους καταλυθῆναι.* p. 631.

battle that we have described, to the music of flutes and fifes. But this was but the ground form of the dance, for it had many others, and all of them we shall find to have been identical with the evolutions of the troops on the battle-field. For first there was the Countermarch, which was the evolution by which the File-leaders came to the front. For when the rear of the company was exposed to attack from the enemy, the Spartans did not consider it sufficient to face about; but they must always bring the bravest men, who were the file-leaders, to the place of danger; and this they effected by a countermarch—the file-leaders passing up between the files, and the bringers-up following from their places, while the rear rank merely faced about, when their turn came, and remained standing in their original positions. Thus the company had advanced nearer by its own length to the enemy, with the file-leaders at its head.[1] Now this evolution we may well imagine was faithfully produced in the Pyrrhic, from the description we have of it;[2] and also the Countermarch by Rank, which brought the column suddenly into line, as into line on the right by one, two, three steps to the rear respectively, and

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[1] It is of course questionable whether the "Dancing" Countermarch, χορεῖος ἐξελιγμὸς, may not have been the form of Countermarch that appeared in the Pyrrhic, although it was Cretan not Spartan. The name is what suggests this; and besides it was more intricate and also more showy, for not only did the file-leaders move as in the Spartan, and each afterwards in his turn till it came to the rear-rank-man, who only faced about, but the rear-rank-man and all the file moved with the file-leader, with the consequence that the file occupied the identical ground at the end of the countermarch as before it. See Ælian, in the 27th Chapter of his Tactics.

[2] In Apuleius. 'Decoros inerrabant ambitus,' is the parallel passage in Apuleius to the ἐξελιγμὸς.

right face, and so march into line,[1] for as the Pyrrhic was being danced, all of a sudden the dancers would appear in line by a rapid Countermarch by Rank, which was done so skilfully, like all the Spartan tactics, that one could scarcely see how the line had been so suddenly formed.[2] And then we hear of "Sinuous lines"[3] in the Pyrrhic, which is obviously the πεπλεγμένη τάξις, or "waved line" form of attack, by which the Plæsium was encountered in the battle; for when the enemy advanced in Plæsium, that is, in the shape of an Oval, with the archers and slingers in the centre, and the heavy-armed all round, the way to encounter them was by forming into a "waved line," which waving in and out would tempt the outside men of the Plæsium to attack, because of the appearance of weakness which it gave, and so break their own ranks in doing so. And then the dancers of the Pyrrhic would suddenly form *in orbem*, which may well have been this very Plæsium itself, which before they were feigning to attack.[4] But I imagine it was not this so much, but rather the Menoeides, or Half Moon that is meant, which was the tactic that Ileon, the Thessalian, invented to meet a Rhomboid of horse; for the Menoeides was the sudden formation of a Half Moon, with the horns overlapping, and was an infallible

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[1] See Ælian's Tactics and the Emperor Leo's Tactics for these. Also Isocrates. Archid. where the line one deep is mentioned, which as a matter of fact is on record elsewhere, as employed in a battle of the Spartans against the Arcadians. This is Apuleius' 'obliqua series,' as I take it.

[2] "Evolutions are easy to the Lacedæmonians which are difficult to other men," says Xenophon. Lac. Rep. 11.

[3] Apuleius. loc. cit.

[4] It was the most graceful of the battles, says Ælian; and we can scarcely imagine it to have been singled out for omission in the Dance.

resistance to a charge of cavalry, and therefore naturally much employed by the Spartans, who were nearly all foot soldiers. Or in its form of Hyperphalangisis or Hypercerasis being perhaps more familiar to Dorian warfare, though the latter of these two positions was only with one side lunated. And the Embolos Phalanx, which was the formation of a wedge to resist horsemen in line, finds its reproduction in the Wedge of the Pyrrhic.[1] Nor must we forget the Epistrophe, and Anastrophe, and two forms of Metabole, and the Clisis, which were the facings and wheelings, and constantly employed in these evolutions, and therefore would naturally enter into the dance; or that wheel of the whole body, to get the rear on the left or right, when the whole body wheeled, like a ship swinging round.[2] But there was one form of evolution which we must particularly notice, and that was the common one of breaking up the main body into companies; and in the Pyrrhic, if its numbers were those of the Pentecostys, as we have assumed, it would be the breaking up of the dancers into the two companies that they were composed of;[3] and these would sometimes act together, as in a regular battle, but as often they would engage in mimic opposition, and we should have had the spectacle of two mimic armies, menacing and confronting each other, or when peace was made, falling together in square, as we had them at first. And these are some of the movements of the Pyrrhic Dance, and we have shown how they answered to the evolutions of the army.

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1 'Cuneati.' (Apuleius.)

2 ὥσπερ τριήρη ἀντίπρῳρον.

3 In catervæ dissidium separati. Apuleius.

And the tunes to which the Pyrrhic was danced were 'martial,' 'inspiring,' 'majestic,'[1] and probably most of them were in the Anapæstic Metre, which was the metre of the Marches; for although the Pyrrhic foot (⏑ ⏑) was the one that was originally employed, yet we know that it was by no means the only one used, for even that slow Orthian foot of Terpander had effected an entry into the Pyrrhic dance,[2] and other feet doubtless which we are not informed of; but we will agree that the Anapæstic measure was the commonest one, because the Pyrrhic evolutions so nearly resembled the military ones, that they could scarcely help employing the marching measure most frequently. And it was the highest ambition of the citizen to stand in the front rank in the Pyrrhic dance, for this is what it meant—for as in the battle the front-rank-men were those of unsullied bravery,[3] so in the dance they were the men of spotless character who were placed in the front rank.[4] And this was the difference between peace and war—Courage for the fight, and Purity for the Dance. And the men who had committed any bad or immoral act were placed in the rear rank, like those whose bravery was suspected were similarly placed in the battle, so that the Thessalians could conceive no higher title of respect than that of "Front rank dancers," and their magistrates and chief citizens were always honored with this title.[5]

And the movements of the hands and arms in the Pyrrhic was called *χειρονομία*, and constituted a study

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[1] *παροξυντικὸν, πομπικὸν, ἐνόπλιον.* (Jul. Pollux.)
[2] Athenæus. 631. [3] Ælian's Tactics. 37.
[4] Xenophon. Rep. Lac. 9.
[5] *προορχηστῆρες.* Lucian's Orch.

in itself. And let us for a moment consider how beautiful and graceful these movements must have been, when we hear that often sculptors would first conceive them in their studios, and then teach them to the dancers.[1] And these movements being all more or less an imitation of the actions of warfare, we may say that there was an element of mimicry about them, so that some have not hesitated to call the Pyrrhic a Mimetic, or Imitative Dance, which is a term however that it scarcely seems to deserve, for, as we have seen, it was rather the drill or preparation for warfare than any conscious imitation of it, and the movements were merely such as came in the course of a training, which aimed at turning good dancers into good fighters, and so the poses and attitudes were actual lessons that had to be learnt, though in the dance they appeared in an idealised form.

In this way we can scarcely call the Pyrrhic an Imitative dance, nor the Gymnopædic either, nor indeed any of these dances that we have described, unless it be the Anapale, or Wrestling Dance, in which the actions of wrestlers were imitated. But this too has been thought not strictly to deserve the name of Imitative, but to partake, like the Pyrrhic, rather of the nature of an exercise than of direct imitation, and so very far removed from the real Imitative, or Mimetic Dances, of which several existed in Sparta and other Dorian States. And this is the third and last class of dances which yet remains for us to describe, and the name by which they were known was Hyporchemes, and we shall see how different they were to the others, when we say that the song they were danced to, instead

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[1] Athenæus. p. 629.

of being a mere lyrical encomium on virtue or bravery, or some high quality like this, contained an element of narrative, and the singers imitated by their actions the goings on of the tale. And it seems that Hyporchemes were destined to come into being from the moment when Narrative Poetry passed from the exclusive possession of the rhapsodists, and became entrusted to Choruses. For to sit and recite a tale is one thing, and to dance and recite it is another. And large bodies of dancers could scarcely help indulging in imitation, in the freedom of the dance, when the limbs are lively, and the spirits raised; and it was but waiting till the fashion of all using the same gestures should develop itself, for Hyporchemes to develop and take the form, which we now find them taking among the Dorians. And they consisted then in singing some simple narrative in verse, and imitating the actions of the story as it went along. And sometimes all the Chorus would do this, and sometimes the best dancers were chosen to give the most vivid representation of the words, while the rest contented themselves with singing the song and perhaps a few gestures here and there at the more important moments. And both forms are described to us. And favourite subjects of the Hyporchemes were the exploits of Hercules, episodes from the Trojan war, or from the Wanderings of Odysseus, the later stories of the Cyclic poets of the destruction of Troy, the Epigoni, and so on, many of which, it will be seen, offer scope for most spirited action, and there would often be mimic conflicts and mimic deaths, such as we find for instance in a still simpler form of the Hyporcheme, which has been preserved to us by Xenophon. For in this Hyporcheme that he has described to us, there was no heroic adventure to be depicted, but merely

the everyday life of the husbandman, and it was called the Corn Dance, and, as we shall see, it was danced by the leaders of the Chorus. And this is the way it was danced: One man pretends to be ploughing and sowing, and often turns round as if in fear of something, and another man comes dancing up to imitate a robber. And the ploughman, seeing the robber, takes up his arms, and they have a mimic fight, till at last the robber conquers, and binds the ploughman, and pretends to drive away his yoke of oxen.[1] And this was a very old dance, and doubtless dated from the earliest ages, when such simplicity of life prevailed; so that even before the Hyporcheme took up heroic narratives as the theme of its action, we may assume a simple and primitive form of it, when it was occupied with such simple adventures as these. And those ancient songs that were sung at the cutting of the corn and the Harvest Home, we may well imagine to have been of the nature of the Hyporcheme, which if they were, it will explain why the Hyporcheme was sacred to Apollo,[2] for he was the god of the Sun, who ripened the crops and made them yellow; and so the Harvest songs were all sacred to him, and very likely, as we say, they were Hyporchemes.

And the worship of Apollo, coming from Lycia, or the Land of Light, first appeared in Greece at Delos, or the Glittering Island, which is the place where you can first see the Sun, as it rises from the waters of the Ægean. And here had the Hexameter first been heard, which was the chant they sang in the Choral

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1 Xen. Anab. VI. I.

2 Donaldson's Pindar, p. 356. Art. Hyporcheme.

Movement, as they moved round the altar of Apollo, which was made of the horns of goats, and was the first altar that was built to Apollo in Greece. And in the fervour of their worship, the Delians had developed those Imitative dances that we speak of to a high degree, expressing by their gestures as they danced the tales of Apollo that they sung. And there was boxing, and wrestling, and singing, and dancing at their festivals, and chief of all, the Hyporchemes. And the girls of Delos sang the Hyporchemes and danced them. And sometimes they would sing the wanderings of Leto, and then the stories of Artemis and Apollo. And such perfection did they arrive at, that not only the action itself was clearly expressed in the dance, but they imitated in different cadences and tones the voices of the various characters they presented, and there was nothing more wonderful than this, says the poet, and it was a delight for men to listen to them.[1]

And from Delos Apollo came to Greece. And Zeus decked him with a golden head-dress, and gave him a lyre, and a chariot that was drawn by swans; and thus equipped he bade him go to Delphi and the streams of Castalia, to give law and oracles to the Greeks. But Apollo, mounting his chariot, bid the swans draw him to the land of the Hyperboreans; and meanwhile the Delphians were waiting for him, having a pæan ready to sing, and their lyres in their hands, and a chorus of youths and boys

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[1] The Homeric Hymn to Apollo. 146. sq. Cf. line 162.

πάντων δ' ἀνθρώπων φωνὰς καὶ κρεμβαλιαστὺν
μιμεῖσθ' ἴσασιν· φαίη δέ κεν αὐτὸς ἕκαστος
φθέγγεσθ'· οὕτω σφιν καλὴ συνάρηρεν ἀοιδή.

gathered round the sacred tripod, all waiting for Apollo to come. But he delayed a whole year among the Hyperboreans, and while he was there he shed tears of amber. But when the year ended, he ordered his swans to draw him to Delphi. And it was summer when he came, and so it was all a singing of summer songs and happy melodies, when Apollo came drawn in his chariot by a team of swans, that sang as they came gliding through the air, coming to Delphi from the land of the Hyperboreans. And the nightingales, and the swallows, and the grasshoppers joined in harmonious notes to welcome Apollo to Delphi. And the fountain of Castalia, its waves turned into the purest silver, and the waters of the Cephissus ran purple to the sea. And this is the way that Apollo came to Delphi.[1]

And the Dances of Delphi now far exceeded those of Delos, and like them they represented the adventures of Apollo. And many of them we hear of only by name, but one is particularly described to us, which is so elaborate that we must not forget to mention it. And it was a Hyporcheme, whose subject was Apollo's destruction of the Python, and his journey to Tempe to get purification for the deed, and his stay at Pheræ on the way, where he remained for nine whole years, and tended the flocks of Admetus. And the Hyporcheme that presented this was so vividly conceived, and so elaborate, that it passes, as we shall see into a dramatic representation and religious ceremony. And there was the Python's Cave, and a boy to represent Apollo, and a band of flute-players and lyre-

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[1] Alcæus in Himerius. Orat. XIV. Cf. also Callimachus' Hymn to Apollo. 5. and the Scholiast on Apollonius Rhodius. IV. 611.

players, and a chorus of women, who led the boy into the cave, with burning torches to light them.[1] And the flutes imitated the hissing of the Python. And then there was a mimic representation of a royal palace, and the women led the boy into the palace, with burning torches to light them. And after that the boy went in procession to Tempe amid troops of singers and dancers, and on his way he staid at Pheræ, and imitated the servitude of Apollo to Admetus, pretending to feed sheep and to grind corn, and so from Pheræ to Tempe, whence he returned amid troops of virgins, who escorted him on his way with hymns and dances, and he himself carried a laurel branch, for he was δαφνη-φόρος, or 'the laurel-bearer.' So that in this strange ceremony, which we are told took place every 9th year at Delphi, which is so strange a mixture of mimicry and religious ceremony, we may say indeed that we are face to face with an infant Drama.

But this was the utmost which the worship of Apollo could do, for we are told of no similar thing; and this we may well imagine to have gradually grown up from some simple Hyporcheme, and touching so celebrated an exploit, and being performed in the precincts of Delphi itself, and on the very spot where the exploit took place, to have little by little put on these elaborate trappings, which nowhere else we hear the Hyporchemes had ever done. And I say that this was the utmost the worship of Apollo could effect, for in no sense was the worship of Apollo an imitative worship—the imitations in the Hyporchemes themselves

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[1] The account is given in Plutarch's De Defectu Oraculorum, Ælian's Various Histories. III. and most minutely and critically in Muller's Dorians. II. As a rule I have followed Ælian.

was at the best a gentle and subdued imitation, and though they were sacred to him, they were in no sense the leading elements of his cult. He was the god of the Pæan and the War Dance—the Spartans were his chosen people, and Dorian warriors fell with his name on their lips. Solemn hymns intoned at sacrifices were the offerings to him, and the firm tread of heroes marching to meet death was music to his ear. And in the gentler side of life, who were the followers of Apollo? "And the followers of Apollo," says the greatest of them, "are chaste priests, and pious bards, who earn their renown by doing glorious things." And the ideal of Apollo's worship in Life was Bravery and Endurance, and in Art it was Creation. And it seems there are always two orders of minds among men, the Creative, and the Imitative, or Receptive. And the first is higher than the second. And these were they to whom the worship of Apollo appealed. And thus he was the god of the bards and rhapsodists, who moved unruffled through the storms of life, taming and subduing their souls.

These were not the elements to encourage or produce an Imitative spirit in his worship, for the spirit of self-restraint must be strong in men like these. And Imitation is by contrast an unbridling of the soul, it is the gaiety and wantoning of the mind, and to incline to it by nature is to lack the power or the will to subjugate the spirits and bend them to high purposes; and they so run and riot in our little frames that everything higher than the pleasure of the moment is forgotten, and we pass our lives in a constant whirl of petty excitements, preferring to follow in the general swim, which is easy and careless, than to carve out with labour a passage for ourselves. And this is the mental attitude which is the Receptive

cast of mind, and this appearing, I say, in Art, will infallibly see its highest aim in Imitation.

And Imitation is a distrust of oneself, and a desire to be like other people. And it is Hesitation incarnate, and Cowardice transfigured.

What then was the Religion that was so opposite to the Religion of Apollo, that exalted those very qualities which he abased, and found its highest joy in undoing what he had done? And this was the religion of Bacchus which did this.[1] And the story goes, that Theseus came from Crete, carrying Ariadne with him, who was the daughter of the king of Crete. But he left her at Naxos, sailing away while she was asleep, and proceeding to Athens by himself. And meanwhile Bacchus, having completed the conquest of India, and now voyaging among the Cyclades, arrived at a different side of the island, and coming with his rout through the woods, arrived at the very place where Ariadne was sleeping. And there she lay fast asleep, and here are Bacchus and his panthers moving towards her, as soft as mice; and he has thrown off his fawnskin, and laid down his thyrsus, and the Bacchantes keep their cymbals quiet, and the Satyrs their pipes; even Pan treads delicately, for fear he should wake the sleeping girl. And Bacchus, robed in purple and crowned with roses, steals towards her. And as she lies, one breast is bare, and all that side down to her waist, and so is her neck bare too, and her soft throat. And her right hand is thrown back, and you can see her beautiful armpit, but her left hand is placed over her garment, as if for fear the

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[1] The story of Vulcan giving Bacchus a mirror admirably hits off the imitative character of his worship. Plotinus tells it. IV. 3. 12.

impudent wind may do what it ought not.[1] How lovely is her breathing, and how sweet her breath! But whether it smells of apples or of grapes, you will know, Bacchus, when you have kissed her.

This was the rout that was on its way to Apollo's Greece. Nor was it long after that they arrived. And Bacchus with Ariadne by his side, and riding in a chariot drawn by tigers, went in triumphal procession up and down Greece. And those who would not receive his worship he drove mad. And he drove the Spartan women mad, and the women of Argos too; and in other Peloponnesian cities the women ran naked in their frenzy through the streets.[2] And how did he punish the Theban women who would not receive him? For as they sat spinning in their chambers, ivy and vines began to crawl round their spindles, snakes crept in and out of their baskets, and wine and milk fell in great drops from the ceiling. And they must needs frantic from their houses to the mountains, and join in the orgies with the rest. And now the flute and tambourine were heard whistling and clattering in every city, and everywhere was the blazing altar, and the dithyrambic dance sweeping madly round it. And there was staggering and hiccuping enough, and tipsy gravity, and bold obscenity. And the song they sang as they reeled round the altar was a hymn in praise of Bacchus, and they hiccuped it out as they reeled round the altar. And sometimes in their tipsy frolics they would mimic the appearance of Bacchus' drunken train, and wrap themselves in goatskins to be like the Satyrs, or in

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[1] This is the description of Philostratus in his Eicons. Cf. a similar passage in Libanius' 9th Declamation.

[2] See the stories in Ælian's Various Histories.

fawnskins,[1] and smear their faces with wine-lees or soot, or put leaves over their faces, or pieces of bark;[2] and in this odd disguise they would dance round in the firelight, a motley band. And then the leaders of the dance would pretend that they were engaged in one of the thousand adventures that Bacchus and his Satyrs had figured in, as they would pretend to be making love to Erigone, or making the shepherds drunk who killed Icarius, or fighting the Indians, or pretending to be bound by Pentheus, and they would interrupt the drunken hymn every now and then with short snatches of songs, that they made up on the spur of the moment, in keeping with the characters that they assumed. And so it went on all the summer. But when the winter came, Bacchus died, for a Boar comes and wounds him every year, and he must needs pass for four months to the lower world, where he lies renewing his immortality against the springtime. Weep then and lament for the dead Bacchus! And so their joy gave place to dirges, and maudlin tears, and drunken howlings, for the king of all joy is dead, and we may never see his beauty again. For who is Bacchus but the Summer Sun, that makes the grapes big and purple, and shines and glitters in his beauty, whole three seasons long. But when the winter comes, it comes as a boar, and wounds him, and his blood makes the Sun a winter red, and the dead Bacchus becomes Adonis. And well is he called Adonis, for the winter Sun is more lovely than the summer sun, but for all that, it is a dead one. And so the earth is

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[1] The fawnskin in Homer is a symbol of cowardice. Perhaps the use of fawnskins may have been in allusion to the same idea.

[2] Oraque corticibus sumunt horrenda cavatis.

covered with snow and caked with frost, and all the while Bacchus lies in the lower world, renewing his immortality against the springtime. And how does he lie? And he lies on beds of gillyflowers and roses, and canopies of soft dill are above his head, and little Cupids, like so many nightingales, flutter round him, and perch on the boughs of the trees. Oh! ebony, and gold, and the gleam of white ivory! What are the gleam of all these to the palace where Bacchus is lying with Venus by his side, who winds her snowy arms round him, passing all her time at his side. And his kiss is as soft as a woman's or a boy's, for the down is still on his lip.

So Bacchus is dead, and the women sing 'Come let us mourn for him, and beat our breasts, and toss our hair dishevelled in the wind, and let us start our sad lament.' And the drunken Dithyramb too puts on a sadder guise, and it is some sad adventure of the satyrs and their god that they mimic now, and they sing how he is dead, and may never rise again, while the snow comes fluttering down among their midnight altar fires.

And this was the legend, and how they conceived it, of the first planting of the grape in Greece. For if Bacchus was the sun that brought the grape to ripeness, he was also identified with the grape itself. And by an easy transition, such as so often admits itself in religious mythology, the circumstances of one incarnation were with little variety transferred to the other, which is always easy, I say, because they are both the operations of the same Nature. For as the sun has its summer, and its death in winter, so has the grape its summer while it hangs on the bough, and its death when it is cut down at the time of vintage. And the cutting of the grape was the death of Adonis, and the red wine was his

blood.[1] And then he lay beneath the earth till the next spring time, and no one knew where, but it was all among the flowers, that is, among that pale troop of sleepers, who are the seeds of winter, but will be the flowers and fruits of summer. And then do they all arise, and chief among them the infant Bacchus, to whom the Nymphs are given as nurses, because water makes the vines to grow,[2] and Silenus as his tutor, who was the deity of the running streams. And he appears in the arms of Mercury, the messenger of the gods, because the grape is the best gift which heaven sends to man. But the goat-like Satyrs and the raving Mænads are the trophies and companions of his conquest, for when at last he comes in his glory and conquers all the world, what is it but the cup of Circe that he offers us, which changes us to beasts, and drives us mad who take it?

And if we would complete our knowledge of the religion of Bacchus, and also see its musical aspect more clearly, we must not fail to consider it as the direct development of those hoary religions of a remote antiquity, that first attempted to systematise the religious conceptions of men: which laid it down that the vital principle of the Universe is the principle of Generation, which appears in the umbratile language of Philosophy as the principle of Love, but in those ancient times was expressed under the mysterious symbols of the Bull and the Serpent, symbols before which speculation grows pale, to know in what night of antiquity they originated, and how they appear ramified and intertwined

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[1] Porphyry, In Euseb. Præp. Evang. III. 11. identifies Adonis with the cut grape and Bacchus with the young grape.

[2] Bacchus amat colles, and therefore the Oreads are perhaps most appropriate. But no distinction is made, and we may choose whom we like.

among all the religions of the world. And since the Sun may well be held to be the author of all earthly life, so did he receive these for his symbols, and in Greece no less than in those ancient nations with whom religion began. Thus is Bacchus sometimes presented with a Bull's head, and the women of Trœzen invoked him to come to his altar by the sea, pawing the ground with his hoof.[1] And how the Mænads carried serpents in their hand we may now understand. And also the goatlike appearance of the Satyrs, for the goat was the more delicate symbol for the Bull, and as such was generally substituted for it in Greece.[2] Lord, therefore, of generation, and source of all life, he performed his annual marriage with the earth, which is the laughing Venus, or Ariadne, who was the Naxian Venus. Which was but a replication of that first great marriage, that was consummated, when the power of Love descended upon Chaos, and gave it shape and order. In memory of which, agreeably to the precepts of Orpheus, a mash or olla of all herbs and roots[3] was made at the Bacchic mysteries, to represent the condition of all things, before Love, or Harmony, began. Of this the initiated partook,

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[1] Compare the Orphic fragment, "Come, blessed Dionysus, born of fire, with the bull's forehead."

[2] The typical satyr was the god Pan—he was the satyr king. The satyrs like him had horns of goats and goats' legs and pointed ears. It is unnecessary to go into the evident allusion.

[3] The κυκεών—which is the αἰόλον ἄγγος of Orpheus, and the "Bowl" of Hermes Trismegistus, which he tells us Isis mixed. From representing Chaos or the Pythagorean 2, which as I remember is also the number in the Orphic fragments, and which is the type of the female, it passed into a mystic symbol of the "yoni," reappearing as such in the bowls of the Gnostics, and later on in the Holy Grail. For a discussion of this, see Hammer Purgstaal's Mysterium Baphometis Revelatum.

eating it out of drums and cymbals,[1] for these instruments received a mystic meaning, being designed to typify the power of Music, which fetched the brew and mash of Chaos into order and harmony.[2] And his instrument was the Flute, which is the seductive instrument of Love, and he was typified as the Androgyn, which is the union of male and female, and is also the secret conception of Music, which is composed of a male and a female element, and his dance was the Dithyramb, or round dance, which, sweeping round and round the blazing altar, was held a mystic representation of the Dance of the planets and the stars, which sweeps circling round and round the central fire. This, then, was the religion of Bacchus, so inextricably connected as it is with Music, and what fortunes awaited it in Greece, it will be our business now to show.

And the history of the Dithyramb we have already given in part, and we have seen that its immediate effect on Greek Music was to bring about that free interchange of time, which we called the Metabole, which obviously arose from the hurried and excited

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[1] ἐκ τυμπάνου ἔφαγον, ἐκ κυμβάλου ἔπιον. Clemens Alexand. Cohort. ad Gent. p. 14.

[2] There seems little doubt, I think, that the Pagan religion in its most esoteric form, as it appears with Pythagoras, for instance, and in the mysteries, was first organised by Orpheus. We shall never know our obligations to that celebrated man, who has passed away and left so few traces for us to know him by. It was at any rate a common opinion with the Fathers that Orpheus was the prime exponent of the Pagan faith, e.g. Gregory Nazianzen, κατάβαλε τοὺς Τριπτολέμους σου καὶ τοὺς μυστικοὺς δράκοντας. αἰσχύνθητί ποτε ταῖς τοῦ θεολόγου σου βίβλοις Ὀρφέως, and certain of the Orphic forgeries point in the same direction. Diogenes Laertius in his preface is one of the few that have done him justice.

steps of the Dithyrambic dancers in the fury of that wild dance they performed in. But there is another, and still more important development of the Dithyramb, which we must now consider. For the mimicry which the dancers indulged in, and their strange dresses, and odd gestures, grew so popular with the people, that at every festival and merry-making there was the cry for Bacchus and his goats, for it was not unlike our Jack-in-the-Green to them, or like the mummeries of the Carnivals. But particularly at the wealthy and luxurious city of Sicyon were they in great demand, and while Praxilla, the poetess, and other admirable musicians, were there to furnish excellent music to the dance, Epigenes was the first who did justice to its mimic character, and under his hands it grew from a dance into a regular performance. He would supply words and music, I imagine, to the leaders of the dance, who henceforth would use what he gave them, instead of relying on the invention of the moment, as they had formerly done. Epigenes would very likely arrange the outline of the tale they were to mimic, and rehearse them in their parts; and such success did he have, that in no long time a regular school of writing for these Satyric songs and dances arose in Sicyon under the tutelage of Epigenes, which henceforth began to be known as Tragedies, which means Goat Songs, being called so from the Goats, or Satyrs, that sang and danced in them.[1] And they were danced round the blazing

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[1] Here and in much that follows I have not thought it necessary to add notes, because many of the facts have been the commonplaces of scholars since the times of Bentley. In carrying the development through the Lyric Tragedy of Sicyon I am following I think the best lines, for I do not think Hermann has proved his point about it at

altar of Bacchus to the accompaniment of the Flute. And this was the first reformation, which the tipsy dance of Bacchus received in that beautiful land of Greece it had travelled to.

And meanwhile there had been improvements introduced into it in Corinth under the influence of Arion, who had not gone so far as Epigenes indeed, but had introduced improvements in another way. For in order to tone down the revelry, he had substituted the Lyre for the Flute as the accompaniment of the dance, and what was even more telling he had introduced the figures of some of the Dorian dances into it. We are told that he ἔστησε χορόν, which may either mean that he introduced an Epode, or Standing Part, between the Turn and Counter-turn (Strophe and Antistrophe), or what is more probable, that he set it in quadrangular form, ἐν τετραγώνῳ, after the manner of the Dorian dances. And that this is the more probable will appear from the number of dancers he employed; for he had 50 dancers, which is the exact number of the Spartan Pentecostys, with which the

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all, and since his time the Lyrical Tragedy of Sicyon has been taken up by many scholars, and nursed into unimpeachable existence. And indeed how else could we get over the time when μόνος ὁ χορὸς διεδραμάτιζε, to quote Diogenes Laert. and the ἡ πάλαι τραγῳδία ἐκ χορῶν συνειστήκει of Athenæus? Let alone the τραγῳδίας εὑρεταὶ μὲν Σικυώνιοι, so that in any case we must begin at Sicyon. In one point has the writer differed much from the opinion of some, for some would treat the Dithyramb as a measured dance from the first, refusing to consider it before Arion's time at all, which seems weak. He may say that many of the succeeding facts about the development of Tragedy are directly drawn from Donaldson's admirable "Theatre," and this will be an additional reason why he need not add notes which have been so well done by one of the greatest of English scholars. He will only add them when anything new is being advanced, which seems to require support or illustration.

Pyrrhic was danced. So that it is most probable that Arion's innovation had best be described as giving a square figure to the Round Dithyramb.[1]

For now had the struggle begun in earnest between the worship of Apollo and the worship of Bacchus, so opposed as they are in all points, and in no way more pointedly so than in their typical dances that were sacred to each. For in the Round Dance, man abandons himself to the attraction of external nature, and suffers himself to be drawn in the whirl of the other atoms that constitute the universe, which are all for ever whirling round and round in the Dance of the Cosmos—and in the Round Dance he abandons himself to the universal motion. And this is the Dance of Bacchus, which is the Dance of gaiety and *abandon.* But in the Square Dance he sets himself in petty opposition to the motion of Nature, and carves out a form for himself. And this was the Dance of Apollo, which was the Dance of heroes and Spartan warriors. And now then the dances of Apollo began to make head against the dances of Bacchus, and the Dithyramb now received the Square Form, and was danced to the Lyre instead of the Flute. And whether this change was well received in Sicyon, and had already entered there in the time of Epigenes, we cannot say. But most likely it had. For though there was an admixture of Achæan blood in the population of Sicyon, the ruling class, who led the movements of taste and fashion, were of pure Dorian race, and would readily admit Dorian forms into their

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[1] I cannot say how far this explanation of ἔστησε χορόν may be justified. But we have to account for the Square form getting into the Dithyramb, and the suggestive coincidence of the 50 dancers seems to mark this as the most likely epoch.

institutions. So that probably the Square form of Dance, when once it had taken shape in Corinth, was from thence passed on to Sicyon, and naturalised there, if not in the time of Epigenes himself, at least in the time of those Sicyonian musicians who succeeded him. For there were 14 Sicyonian writers of Tragic or Goat Dances, whose names were preserved in the archives of Sicyon, and these all belonged to the school of Epigenes, and carried on his treatment of the Dithyrambic Chorus, doubtless, as we say, not without the benefit of Corinthian influence, which would bring Dorian ideas to bear more and more on Sicyonian art, and bring the dances of Bacchus ever nearer to the dances of Apollo. And now these Tragic Choruses, disseminating themselves from Sicyon, spread themselves through most cities of the Peloponnesus. We hear of them at Orchomenus: we also have tidings of them at Sparta itself. The foremost poets of the day began to write them. Simonides wrote many of them, Pindar tried his hand at them, and the Choruses of Stesichorus are, many of them, not to be distinguished from the Sicyonian Tragic Choruses, who we may presume to have infused the element of the Dorian war dances still more potently into his choruses, for it was a saying that Stesichorus' dances were "all in eights." Now this was the favourite order of the Spartan company in the battle-field, files of eight with three abreast,[1] and doubtless a similar order was a favourite one of the war dances, from which presumably Stesichorus derived his idea.

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[1] This was the κατὰ τρεῖς of Xenophon, which was the more favourite form (Ælian's Tactics. 26. 27.) Müller also quotes passages in his Dorians. III. 247. to the same effect.

In this way we have the Dithyramb martialised by Dorian influences, and the strange spectacle was seen of Bacchus' motley followers, still habited in their goatskins and grotesque adornments, but no longer moving in wild confusion in drunken dances, but instead stepping the artistic figures of the military drill, and in all respects assimilated to it, not only in the figures they danced, but also in their numbers, for they danced fifty together, which was the number of the Spartan Pentecostys, and most of the war dances were probably danced in companies of fifty.

These tragic choruses of Sicyon, then, attained great popularity in the cities of the Peloponnesus. And it was about this time that Cleisthenes, the tyrant of Sicyon, had proclaimed at the Olympic games that he would give his daughter in marriage to the worthiest of the Greeks, and having selected Hippocleides, the Athenian, as the worthiest, and having been egregiously deceived in his choice—and how he was so, we have said in a former chapter—having been deceived in Hippocleides, then, he afterwards resolved to give her in marriage to Megacles, the Athenian, who was the leader of the democratic party at Athens. And to the intercourse which this brought about between the two cities we must refer what occurred in due course—namely, the arrival of the Sicyonian tragic choruses at Athens.

Now at Athens the religion of Bacchus had met with little favour compared to what it had in other cities. Nor were the Athenians, being Ionians, such patrons of the Choral Dance as the people of the Peloponnese. For it should seem that the genius of the Ionians, following in the wake of Homer, who is the typical Ionian, was more inclined to Epic minstrelsy, and that the Dance and the Lyric Song

were peculiarily Dorian. What then found favour at Athens, and had done so from the earliest times, was not Dances and Choruses, but the recitations of Rhapsodists, who chanted the poems of Homer and other poets, arrayed in gorgeous dresses,[1] and seated in commanding positions in the centre of the assembly that stood around to hear them. The contests of the rhapsodists were to the Athenians what the Choral Dances were to the Dorians, and when we remember that Athens was bold enough to lay claim to the birthplace of Homer himself, we may well surmise that an unbroken tradition of rhapsodic recitation had maintained itself here from the earliest times, and had established itself as the soul of the Athenian music. This, too, was the music of Apollo, and perhaps a purer form of it than even the war dances of the Dorians; and in the temple of Artemis at Brauron the Iliad was recited whole at festivals, and here doubtless some of the most famous contests took place.

And if the rhapsodical contests were always in high favour at Athens, particularly were they so at present, for this was the age of Pisistratus, to which is referred the collection and publication of the poems of Homer. There was a great literary revival at this time in Athens, which spread from the upper classes to the lowest ranks of the people. What a literary age was this when political measures were justified by quotations from Homer, as Solon justified his seizure of Salamis by forging two verses in the Iliad! and we know what an effect his recitation of some verses of Homer had on another occasion in allaying

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[1] The σκευή.

the anger of the populace. It was at this period, too, that that law was passed to which we have before alluded, that every Athenian boy must commit so many verses of Homer to memory, as the chief part of his education. Solon, indeed, even more than Pisistratus, stands out as a promoter of this Epic renaissance, and we hear, among other things that he did, how he would write out selections from Homer in such a way that they could be recited by two or more rhapsodists in the form of a dialogue,[1] that is, I imagine, he would omit the narrative parts, and each rhapsodist would have a speech assigned him, as one would speak the part of Agamemnon, and the other that of Achilles. And we may well suppose that they employed all the arts of dramatic recitation and gesture to give effect to their words.[2]

It was at this period, then, and when such feelings were abroad, that the entertainment of Bacchus and his goats came capering in tragic choruses from Sicyon; though some would have it that it was in Attica before, but did not come into notice till just now. And the man who brought it into notice was named Thespis, and he was a native of Icarius, which was a village of Attica, and some say he was a rhapsodist

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[1] Apparently the phrase in Diogenes Laertius must be given up as hopeless—ἐξ ὑποβολῆς. I have not hesitated however to translate it as ὑπολαβόντας, which is the general rendering, though at best uncertain.

[2] The Athenian natural aptitude or genius for the dialogue form is a point that I think is often overlooked. We may see it appearing all through the Attic literature, in Philosophy, as Plato, in History, as Thucydides his speeches, and very emphatically in such passages as the Melian controversy at the end of the 5th book, &c.

by profession,[1] but this we cannot certainly tell. But being bred in the land of rhapsodists, and living in an age when the taste for Epic recitation was so strong as at the present, he could not but be deeply imbued with the spirit of the rhapsody, and in this way he conceived the idea of introducing it into the Tragic Chorus. And while they, in the garb of goats and satyrs, danced round the altar of Bacchus, he would stand on the steps of the altar, and in the pauses of the dance would recite some tale in connection with the story of Bacchus, which they were singing and mimicking; and sometimes he would carry on a dialogue with them, and there would be question and answer, and a great deal of liveliness was thus introduced into the performance. And Thespis, in order to carry out his part better, for from narrating he soon got to assuming one of the characters in the story, used to paint his face, or stick leaves of purslain over it, and afterwards he made masks of linen, and in this way he could assume more characters than one, by changing mask after mask. And then with his company of satyrs he would go round to the village festivals, that were held at the vintage and the tapping of the wine, in honour of Bacchus, where they jumped over greased wineskins,[2] and had drinking matches for prizes; and standing on the steps of the altar of Bacchus, with his satyrs round him, he would give his entertainment. But where there was no altar, he would make a table

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[1] This is Donaldson's opinion. The passage in Aristophanes' Wasps that he quotes in support of it is really no support at all. I think a much more suggestive point to press would be the connection of the rhapsodist, Arion, with the Dithyramb, and work it up from there.

[2] The Ascoliasmus. Inter pocula læti Mollibus in pratis unctos saluere per utres.

serve instead, or a cart, for he must needs be elevated above the rest, for they were to dance about and make a thousand antic gestures, while he was to perform a graver part, and it seems that he took his own cue from the exhibitions of the rhapsodists, who occupied a commanding position in the centre of the crowd, that assembled round to hear them; for he addressed his chorus of satyrs as if they were his audience, and they commented on what he said, and when their turn came would relieve him of his part by an elaborate dance, in which they sang some lyric ode in connection with what he had been reciting, dancing 50 in number round the altar,[1] though in the square figures of the Dorian war dances, as at Sicyon. And the structure of Thespis' Tragedies, for this was the Greek name for Goat Songs, as we have said, was a very simple one, and we are particularly informed what it was. There was first the Prologue, which Thespis spoke by himself, in which he related the story that was the subject of the tragedy, and doubtless assumed the character of the chief personage in the story. And then there would be a Choral Dance and Song, the subject of which would be the adventures he had just recited. And after that would come a Dialogue between himself and the Chorus. And after that perhaps another Dance and Song by the Chorus to

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[1] I imagine there can be little doubt that the numbers of Thespis' chorus were identical with those of Arion's, which was the regular number of the Chorus till well on in the time of Æschylus. See infra. p. Julius Pollux distinctly tells us that until then the Chorus was 50 in number (*τὸ δὲ παλαιὸν ὁ τραγικὸς χορὸς πεντήκοντα ἦσαν ἄχρι τῶν Ἐυμενίδων Αἰσχύλου.* Jul. Pollux. IV. 16.) and we see no reason to doubt his assertion for a moment. The arguments of Müller in his Eumenides are far too clever to be of any weight.

conclude. And what will concern us more than the structure of the Tragedy itself was the Music it employed. And the metre which Thespis used for his part was first the dancing Trochaic metre, — ∪, which doubtless he had adopted to be in keeping with the dancing and merrymaking of the chorus that acted with him. But afterwards he substituted the Iambic metre for it, which was a staider and graver metre, and probably more to the taste of the time, for there was a great deal of didactic, or Gnomic poetry written at Athens at this time, and while the Hexameter had long passed into the region of the antique, and, though still preserved and popular in the rhapsodical contests, scarcely used at all by living poets, the Iambic Metre was the fashionable Metre of the day. Solon used it; the Megarian Theognis also, who was a favourite poet of the Athenians; Mimnermus of Smyrna—these and other celebrated poets had helped to render the Iambic Metre fashionable, and, as we say, it was the chief metre used at Athens by the poets of the day. It was therefore in compliance with the popular taste that Thespis substituted the Iambic Metre for the Trochaic, although the latter had the title of a long prescription in its favour, for it had been used by the leaders of the tragic choruses at Sicyon, before any regular actor took part in the performance like Thespis did, but now under Athenian influence it must give way to the Iambic. And the metre that the Chorus sang their song and danced to was that same development of the Dithyramb measure which we have already considered in the music of Pindar, which beginning with the simple Dithyrambic foot, — ∪ ∪ —, put on in course of time the trappings of the gayest freedom. And this was the metre of the Chorus Songs. But the influence

of the Dorian War Dances on their figures and evolutions would doubtless teach them to add the Marching or Anapæstic Measure to their list of measures; and so we must assume them to have varied their dances and songs by the mixture of gravity and lightness which this union would give them. And having first danced to the Accompaniment of the Flute, and afterwards to that of the Lyre in Sicyon and Corinth, we find them in Attica uniting the two accompaniments, and dancing to both Flute and Lyre, for it seems as if Attica was to be the place, and this Tragedy the converging point, in which all the styles and arts of Greek Music were to meet in harmonious union.

And Thespis, then, passed his life wandering in the country districts of Attica, with his waggon and his troop of mummers, among the vineyards and fruit grounds, and the olive groves with their pale yellow flower, that stretch for miles and miles along the roads, contented with the humble applause of the vintage festivals, and little knowing what a future awaited his quaint contrivances. For it would be when he was an old man, or perhaps he was by this time dead, that great political changes took place in Athens, which were of incalculable importance to the fortunes of Music. For at this time it happened that Pisistratus, having risen to the supreme power in the state, and seeking to do honour to his own tribe, succeeded in establishing their religion as the religion of the state. And his tribe was the Ægicores, or Goat Worshippers, and their religion was the religion of Bacchus. Or perhaps it may have been from a wish to humble the aristocratical party in the eyes of the people that made him do this, for the Epic and the Rhapsody were the predilection of the aristocracy, in contra-

distinction to the Satyric Dances, which were the favourite of the common people, and to play off the religion of Bacchus against the religion of Apollo and the Muses was a great political stroke on the part of Pisistratus, and that it was a direct blow at aristocratical influence we may well judge, when we find Cleisthenes of Sicyon suppressing rhapsodical contests at Sicyon avowedly for this reason, to diminish the aristocratical prestige. Which of the two explanations is the true one, or whether both may not have had their weight, the result in any case was this, that the religion of Bacchus was established as the state religion of Athens, and brought all its attendant circumstances in full force to the capital.

Now had this establishment of the Bacchic religion taken place earlier in history, we may well admire how different would have been the fate of that form of musical art which lay enshrined in that religion. For without concealing the fact any further, we may freely say, that in treating of the Bacchic Tragedy we are treating of the undoubted parent of the Modern Opera,[1] and I say that had the religion of Bacchus attained the footing of a State religion at Athens, before its dances and mimicry had attained that maturity which they received under the tutelage of Thespis, Tragedy would have grown up in a very different form to what we shall find it did grow up in. For lacking the infusion of rhapsodical recitation, it would have been a purely choral performance from first to last, not much above in dramatic spirit the

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[1] See the whole question discussed in Galilei's Dialogo della Musica. p. 145. sq. Florence edition.

Dorian Hyporchemes, or like the Tragic Choruses of Sicyon, never getting beyond a dancing spectacle. Perhaps even the Lyre might have been denied admission to its music, for the permanent establishment of the Lyre seems certainly due to rhapsodical influence; for that was only a temporary entrance which Arion effected for it, since even at Sicyon we know they often went back to the Flute. So that the fate of Tragedy might have been very different, had the Religion of Bacchus come to Athens in any force earlier in history. And had it received the encouragement it was now to receive, before it had benefited by the infusion of Epic Art and the lessons which Thespis had taught it, it might have grown to an excellent mummery and drollery, but scarce would have influenced the future world in the astounding way we know it has done.

But now then it came to Athens disciplined and refined by the influence of a higher creed, and in the set form that it had received from the influence of a great mind. The innovations of Thespis were too popular to let die. Wherever the Goats danced, there was the rhapsodist, disguised and painted and hardly recognisable, but still there, declaiming and taking his part in their performance. And in this form did Tragedy come to Athens. For the innovations of Thespis, as I say, were too popular to die, and besides he left disciples behind him. And chief among them Phrynichus, who excelled his master in the sweetness of his melodies, and his skill in devising figure-dances. And under the tutelage of Phrynichus the Satyrs almost put off their levity, for he taught them to dance with such grace, that their uncouth forms curled about like the waves that are seen in the night time, and the mazes and cotillons that they

trod were as innumerable as the waves also. And the songs they sang came like honey off their tongue, and he was the bee that made it. And Phrynichus also was the first who used women's masks for the actor; for Thespis had had all men's masks, and did not introduce any women characters at all. But Phrynichus introduced women into the story, and by a change of mask the actor was enabled to represent them. And was it in the time of Phrynichus, or was it even so early as the days of Thespis himself, that for the sake of novelty and avoiding an oft repeated theme, the poet would sometimes use other stories besides the adventures of Bacchus, as the subject of his tragedy; which when the people heard, they would cry out in the middle, 'What has this to do with Bacchus?' for they were so fond of Bacchus and his goats that they desired no other. But nevertheless this was a thing most likely to come, that the adventures of Bacchus should in course of time be worn threadbare, and that the poet should desire some newer subject to exercise his talents on. And certainly Phrynichus set himself against the popular taste in this matter, for many of his tragedies that we know by name have little or no connection with the adventures of Bacchus. While other writers, on the other hand, complied with the people's taste and kept to the original subject, of whom Chœrilus was the chief, for he was called the King of the Goats or Satyrs. But in all cases, whatever the subject of the tragedy, the chorus was always composed of Goats; and it must have been a strange spectacle to see some high adventure of the heroes declaimed and acted in various characters by the actor, while the chorus of Goats, who had no connection with the tale, joined with him in dialogue at certain parts; as, for instance, in that play of

Phrynichus, the Andromeda, where the actor would be now Andromeda, now Perseus, or Cepheus, uttering solemn soliloquies or high-sounding prayers, and the Goats taking their part in the action when their time came, as if they were Courtiers, or Sea gods, or whatever were the appropriate company that the actor was in. But this anomaly, which lasted for some time, and doubtless was often regarded as a great oddity, was set at rest by the expedient of Pratinas, the Phliasian, one of the contemporaries of Phrynichus, who knowing how much the people liked the Goat Choruses, and that they would be unwilling to be deprived of them, if indeed the festivals would be complete without them, he devised this plan: He wrote his plays in pairs, and the first one he would have on what subject he liked, but the second he always had on the adventures of Bacchus, and in this one he had the chorus of goats.[1] So that by this means he got the liberty of forming the chorus in his first play of whom he liked, since the goats were always promised to follow, and he formed it as we may suppose of people who were more or less concerned in the plot of the story, but by no means intimately concerned, for we must not think that, for to the last the chorus remained true to the character in which Thespis had constituted it, namely, that of being the ideal audience whom the rhapsodist addressed. And so in his play of Alcestis he would make the chorus

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[1] This assertion about Pratinas writing his plays in pairs is merely a theory. The utmost we are told of him is that he separated the Satyric Drama from the Tragedy, and made two distinct things of them. But I think we may well see here the embryo of that form which afterwards resulted in the Æschylean Tetralogy.

consist of Old Men of the city, perhaps, who might well be supposed to appear in the place, although they do not come directly into the plot of the tale at all; in his Callisto of Maidens, and so on. But by this means he at least got a consistency of surrounding for his characters, and did away with that anomaly of a Chorus of Goats appearing in the Temple of Delphi, if the action of the play were supposed to lie there, or in the palace of King Adrastus. And these plays of Pratinas that he wrote in pairs were called the first the Tragedy, and the second, a Satyric Drama, and by this latter name was the goat play always known in future, for this began to be the custom of poets now.

And the plays were acted at Athens, as we say, at the festivals of Bacchus, and drew crowds of people from all parts to see them. And the chorus was stationed round the altar of Bacchus, but the actor instead of a table or a cart was now provided with a wooden stage. And this is the way that the plays of Phrynichus, Chœrilus, and Pratinas were all acted. And also the early plays of Æschylus. For by this time Æschylus was exhibiting. And he was the son of a vineyard keeper, and passed his boyhood in watching the grapes. And it is said that sitting idling among the vineyards he conceived the idea of devoting himself to the god of the vintage, and becoming the high priest of his worship. And there was a book that he continually read while he sat among the grapes, and this was the poems of Homer. They say that the poems of Homer first inspired him to write poetry, and he had resolved to dedicate himself to the service of Bacchus.

In this way he proceeded a writer of tragedy, into which it was his constant endeavour to infuse the

spirit of the ancient minstrelsy. "My plays," he said in after times, "are but the shreds and scraps from the great feast of Homer." And let us see how he worked out his idea. And first we may notice it in a constant straining after colossal effect, which led him to write his plays in sets of threes, so as to give breadth and an Epic character to them, and the sets were called Trilogies, to which a Satyric Drama was always added, after the fashion of Pratinas which made them indeed sets of four, and so called Tetralogies. And next, to give dignity to the actor, and to make him like those heroic figures he designed him to represent, he increased the height of the sole of the boot that the actor wore, and also added a high forehead to the mask, so that the actor grew to a colossus instead of a man, a bodily resemblance to those majestic figures, who move in the poems of Homer. Nor must we forget the pompous diction, and the "roaring, mouth-filling, precipice words."[1] All these were the armoury of Æschylus, and thus he set about his task to raise the tragedy which he found in Athens to be a gorgeous spectacle of gods and heroes.

Now at this time it happened that during a performance of a tragedy of Pratinas, the wooden stage gave way, and caused the death of a number of people that were standing round. The idea of building a theatre to Bacchus had doubtless long been in the minds of the Athenians, but this accident seems to have determined them, and they entered on the task in a spirit of Persian pomp. And the site that was chosen for the theatre was on the South Eastern side of the Acropolis, and

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[1] *ψόφου πλέων, στόμφακα, κρημνοποιόν*

they chose a hill side, so that the seats might be cut in tiers out of the hill. And they cut them to hold 30,000 people, which was three-fourths of the total number of Athenian citizens,[1] for now that the travelling tragedies were to cease, and there was only to be one performance at each of the festivals of Bacchus, room must be found for all, and the Tragedy must be turned into a National spectacle. This too was the glorious dawn of Athenian liberty, when the tyrants had been expelled from Athens, and what so noble an inauguration to the coming age of liberty as this temple of a national spectacle, which all might meet in common to enjoy? Indeed this building of the Great Theatre of Bacchus at this particular period in Athens' history, is singularly suggestive of the feelings that doubtless then filled every Athenian breast. 30,000 seats, then, were cut in tiers in the side of the hill, and in a great open space below them, not unlike the arena of our circuses, only it had wings which ours has not, was the large flat ground where the chorus was to go through its evolutions. In the centre of which rose the Altar of Bacchus, on which an aromatic gum was kept burning during the performances,[2] in remembrance of those ancient times when the blazing altar was circled round by the Dithyramb. Fronting the seats, but in the far distance it would seem to the spectators, so big was that large open space where the Chorus was to dance, for it was as big as a small cricket-

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[1] Reckoning the entire free population at 80,000 or 90,000, including women and children.

[2] Athenæus. p. 627. This is a point that has been overlooked, especially by Müller, who would make the leader of the Chorus stand on the top of the Altar.

ground, being 130 yards across at its largest extent, which was across it sideways, and 60 or 70 yards across the other way, that is, towards the seats—fronting the seats, then, and on the other side of this large open space, rose the stage, which was as high as the lowest seat of the tiers, and thus the open space was like a pit between. And behind the stage there was a large saloon for the actors and chorus, and there were property rooms to the right and left of it, and dressing rooms also. And behind all there was a large Park or lawn, set with trees, with a Portico all round it, for the chorus to rehearse their parts in, and this portico was continued all round up the hill, and enclosed the theatre right round.[1]

And this was the temple which Æschylus was to supply with Tragedies. And first he increased the number of actors, making two actors in the play now instead of one, that is, speaking actors, for supernumeraries he would bring on in crowds in his battle-pieces and processions.[2] And next, I imagine, he invented that apparatus for increasing the volume of the voice, which was a speaking-trumpet inside the mask, by means of which the sound could carry to the farthest benches, that looked almost like specks from the stage.[3] And then he padded the actors to make their size proportionate to their height, for

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[1] Except for the break at the Eisodoi, the Eumenic Portico would have formed one piece with the upper portico. Cf. the passage in Plato's Erotics.

[2] As the crowds he brings on with Agamemnon and Cassandra in the Agamemnon.

[3] The attribution of the speaking-trumpet to Æschylus is a conjecture, but in keeping with his other improvements. It must obviously have been used from the first in the Great Theatre.

they were walking colossuses, and he must needs make their bulk to correspond.[1] And he had chariots of griffins to bring gods riding through the air, and cradles of ropes to show them flying. And there were swings to dart an actor out suddenly from the top of the scene, as though he came from the clouds. And machines and pulleys to swing open the centre of the scene, which was generally the outside of a house, and disclose the interior to view. And he would bring in his great choruses of 50, covered with jingling bells and pieces of iron, and great Hippogryphs also, to produce a sensational effect among the audience. And other stories are told of him which show him in the light of a great strainer after pompous and sensational effect; and these we shall not repeat here.

So much had Tragedy grown in the interval between Thespis and Æschylus, by benefit of the patronage it received, after the religion of Bacchus had become the state religion of Athens, and also owing to the cyclopean schemes of Æschylus, who has been called

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[1] For the appearance of the tragic actors, cf. Lucian's Orches. *ὡς εἰδεχθὲς ἅμα καὶ φοβερὸν θέαμα εἰς μῆκος ἄρρυθμον ἐμβάταις ὑψηλοῖς ἐποχούμενος προσῶπον ὑπὲρ κεφαλῆς ἀνατεινόμενον ἐπικείμενος καὶ στόμα κεχηνὸς πάμμεγα ὡς καταπιόμενος τοὺς θεατάς· ἐῶ λέγειν προστερνιδία καὶ προγαστριδία, προσθέτην καὶ ἐπιτεχνίτην παχύτητα προσποιούμενος ὡς μὴ τοῦ μήκους ἡ ἀρρυθμία ἐν λέπτῳ μᾶλλον ἐλέγχοιτο.* Cf. a similar passage in his Anacharsis. 23. The dress of the actors was certainly the *σκευή* of the Rhapsodists, and this is a point that is often overlooked in the combination theory, for it was ribbed with gold, of purple, gay trimmings, gold ornaments, &c.

the father of tragedy, because all its pomp and majesty and scenic effect were first created by him.

And let us now turn our attention to the nature of the performance itself, and we shall see that it was partly like our opera and partly like our melodrama. For the actors declaimed in the manner of the Epic Rhapsodists, but more colloquially perhaps, and with less musical expression, as indeed the nature of the metre they used compelled them to do, which was a 6 foot verse arranged in one Phrase of 6 bars, and in the Iambic measure, which was less inviting to musical expression than the rolling Hexameter of Homer. And we read that they sometimes chanted it and sometimes spoke it,[1] and this interchange of Speech and Song would be determined by the character of the matter they were delivering, as in exalted and impassioned passages their voices would rise in the strains of solemn chanting and roll through the theatre,[2] but in more colloquial parts they would adopt the tones of ordinary speech, as in the case of common dialogues or descriptive narrative. And this interchange of Speech and Song is what was known as the Paracataloge, and we have met it before in our history, and found that it was the invention of Archilochus, who would sometimes sing his Iambics and sometimes speak them, making speech and song alternate, which has a most pleasing effect, and being light and shade, as we may call it, brings out the song into more relief, and communicates a marvellous ease and unstudied grace to musical declamation, for it has the freedom of nature to recommend it. For we are

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[1] *τῶν ἰαμβείων τὰ μὲν λέγεσθαι παρὰ τὴν κροῦσιν, τὰ δ' ᾄδεσθαι.* Plutarch. De Mus. 28.

[2] *ἔτι δὲ καὶ περιᾴδων τὰ ἰαμβεῖα.* Lucian. De Salt.

not always singing, nor is life so blithe that we can imagine such light-heartedness perpetual, and where we find it, that is, if we had found it in Greek Tragedy, we might have been disposed to pronounce it unnatural; but instead of that, we find a most excellent copy of nature, for speech was made to alternate with song, shadow to be the foil to light, commonplace with the sublime, and it seems that to know how to temper the cup of inspiration with this admixture of humbler ingredient is indeed the very highest secret of Art, for Art was never meant to intoxicate, which what is unnatural and strained surely does, but to have its true enjoyment we must now sink now rise, now melt now grow cold, and surely there was never a more perfect exposition of this principle than in the Paracataloge, or Alternate Speech and Song, of the Greek Drama.[1] And the Iambic measure, which of itself inclines to the colloquial, but yet may be made on occasion the vehicle of the most exalted utterance, was peculiarly fitted to nurse this principle into life, and it was to this measure that Archilochus had applied the principle, and we are told that the tragedians derived their idea direct from the works of Archilochus.[2] And this mixture of Speech

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[1] διὰ τί ἡ παρακαταλογὴ ἐν ταῖς ᾠδαῖς τραγικόν; ἢ διὰ τὴν ἀνωμαλίαν; παθητικὸν γὰρ τὸ ἀνωμαλὲς καὶ ἐν μεγέθει τύχης ἢ λύπης· τὸ δὲ ὁμαλὲς ἔλαττον γοῶδες. Aristotle. Problems. XIX. 6. For the sense of ᾠδὴ here in refence to the Iambics, cf. Lucian. Orch. who in continuation of the thought, περᾴδων τὰ ἰαμβεῖα quoted above, goes on thus:—καὶ μέχρι μὲν Ἀνδρομάχη τις ἢ Ἑκάβη ἐστὶ, φορητὸς ἡ ᾠδή.

[2] ἔτι δὲ τῶν ἰαμβείων τὰ μὲν λέγεσθαι παρὰ τὴν κροῦσιν τὰ δ' ᾄδεσθαι Ἀρχίλοχόν φασι καταδεῖξαι, εἶθ' οὕτω χρήσασθαι τοὺς τραγικοὺς ποιήτας. Plut. De Mus loc. cit.

and Song, which formed the *rôle* of the actors, was sometimes used to the accompaniment of the lyre, that is to say, both speaking and chanting to its accompaniment, and sometimes it was unaccompanied, and, I imagine, the latter was the more common way, though we certainly hear of the former also.

Now if the Paracataloge was the basis of the actors' part in the Greek Drama, we may go on to consider a further exhibition of its influence, and see how its spirit seems to have extended over all the play, which we may pronounce in a manner, though unconsciously, to have been formed on the spirit of the Paracataloge. For if exalted chanting differs from speech, no less does regular rhythmic song differ from chanting. It is as much a contrast to it as chanting itself is to speech, and in the perpetual contrast of Lyric Song to Chanting did the relations of the Chorus to the Acting consist. For when the actors had finished their dialogue or harangue, with which the play opened, speaking it or chanting it according to the nature of the subject, the Chorus, preceded by a line of flute-players, came dancing in through the side wings into the large arena, singing a most harmonious and plastic song, and the flute-players ranged themselves on the steps of the altar, fronting the stage, while the chorus, in time to their song, performed their dances and evolutions in that large open space that was like a small cricket-ground in size, and after the conclusion of their song and dance the actors began their speeches again, and after a time there was another choral song and dance, and then more speeches, and in this graceful interchange of Music and Speech the structure of the drama consisted. For I say we may well call the actors' part the "speaking" part, however much it may at times have

risen into the region of musical declamation, for even this was speaking, as compared to the clear and plastic choral song, which stood out as the undoubted music of the play, and to which the rest served but as a foil. In this way, then, we may take the Paracataloge as the typical form on which the Greek Drama was based, and so we shall find it was more allied to our Melodrama than our Opera, whence we may well surmise if the Melodrama may not be a purer form of art, and that in the Opera, which gives us perpetual music all through the piece, with none of the relief or shading which the infusion of homely speech affords, we see rather a corruption of Dramatic Music than its best and purest form. For there is such a thing as making too much of Music in Dramatic Art, whereby it loses half its charms, and there is such a thing as making too little. And the latter we may see in the Melodramas of our own Elizabethan poets, where the music, as was natural with men who were playwrights rather than musicians, is reduced to too great a subordination; though even that is preferable to the excesses of the Modern Grand Opera, where we are overdone with a continual swell of sound, that never ceases for an instant being poured in at our ears, which is not only unnatural but false to the best models of antiquity. For indeed if we would find the same excellent tempering of Speech and Song, which was the basis of the Greek tragedy, we must search for it in the operas of Mozart and the early Italian School, which were in every sense of the word Melodramas, and gain their beauty, as we say, from that admirable blending of Speech and Song, which it was the merit of Greek Tragedy to enunciate and emphasise. Which character of the Greek Tragedy it behoves us to keep clearly before us at present, when so many

false theories are afloat about its nature; for men have lately arisen of a spirit that is eminently anti-classical, who would warp and distort that beautiful form of art into keeping with their own opinions, and they have given untrustworthy and untrue descriptions of it in their writings, making Pegasus into a griffin, and the Chimæra out of the goat Amalthea.

And this was the way the Chorus entered through the side wings of the Orchestra, for they came marching in with all the pomp of a mimic army. And when they were 50 in number, which was during all the prime of Æschylus, marching with their band of flute-players before them they were an exact representation of the Spartan Pentecostys. And this was the way they entered. They marched either in column or in ranks, κατὰ ζυγὰ or κατὰ στοίχους[1]. And in all Æschylus' plays where men form the chorus, they march in to the Anapæstic or March Measure of the Spartans, and thus arranged, like a body of soldiers in battle array, they marched all down the large open space of the Orchestra, and took up a position round the altar of Bacchus, where their leader, who was like the captain of the Spartan company, stood on the steps and led the song which they had been singing as they entered. And where it was a chorus of women, as we say, they would enter in a style less martial, as in the Prometheus, where the 50 daughters of Oceanus are the chorus, who were the nymphs of the sea, they come in to the light tripping measure of Pæons and Epitrites, and they were drawn in through the air in a

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[1] Sometimes, though more rarely, in line, καθ' ἕνα. Jul. Poll. VI. 15. cf. supra 726.

car, singing this beautiful measure, and all their wings rustling as they sang. And then they would descend from the car, and dance in mazy dances through the orchestra. And this is the measure they danced :—

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∪ ∪ — ∪ | — ∪ — — |

which is next mixed with light iambics to form the measure of their dance. But in the Seven against Thebes, where there is also a female chorus, they come in scared and terrified at the army that is at their gates, and he brings them in dancing to the Dochmius measure, ∪ — — ∪ — | ∪ — — ∪ — | which is the noble measure that is consecrated to terror and grief, of which such fine use is made by the tragedians. But this is where choruses of women play their part, but where choruses of men come in, as we say, he brings them in marching in the Anapæstic War March, and once, in the Supplices, we have women entering in the same order. And now having seen the chorus deploy itself round the altar, we may see how the Dorian war dances lived again in Athenian tragedy. For in this deploying there would be used a Counter-march by rank, such as we have described in the Spartan evolutions, and ranged around the altar they would stand in quadrangular form, ἐν τετραγώνῳ, which was the invariable form of the Dorian dances. And these are some of the dances which they danced in the course of the play: —there was the Double dance,[1] when I imagine they would separate into two bodies in the manner of the

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[1] διπλῆ ὄρχησις. Jul. Pollux. IV. 14. This is taking Kühnius' emendation, which is supported by a gloss in Hesychius.

Pyrrhic dance, and engage in mimic movements against each other, or possibly it might have been danced in two lines in the style of the Gymnopædic dance, which was always a favourite model for the dances of tragedy.[1] And this is what often occurs in Greek tragedy, that the chorus is divided into two bodies, and sometimes they are friendly troops, but sometimes they menace one another. And this we say is obviously derived from the Pyrrhic or Gymnopædic dances. And besides the Double Dance there was what was called the Basket Dance (καλαθίσκος),[2] which was a weaving of lines and columns, in which what evolutions and wheelings and counter-marches may we not imagine! —seen to such perfection, too, in that great space, which was a reproduction of the χορὸς of the Dorian cities, in which their evolutions took place. But when the leader of the chorus advanced to hold a dialogue with the actors, they would doubtless form in a semicircle around him, in the manner of the Half Moon or Hyperphalangisis, which we have already described before. Then there was the πρωτοστάτης, or file leader, and the δευτεροστάτης, or second rank man, and the bringers up, and the δεξιόσταται, or right file men, and the ἀριστερόσταται, or left file men, all terms derived, along with the evolutions they point to, from the drill dances of the Dorian warriors. But the θέρμαυστρις, a wild and furious dance, was, I imagine, in all respects

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[1] Athenæus compares the Gymnopædic with the Tragic Dance. And here it may be the place to notice how much this passage of Athenæus has been misinterpreted by some, for some have gone to identify, where he is merely making a fanciful comparison. ἔστιν ὁμοία μὲν ἡ πυῤῥίχη &c., he says, ἡ γυμνοπαιδικὴ παρεμφερής ἐστι τῇ τραγικῇ, ἡ δ' ὑπορχηματικὴ οἰκειοῦται &c.

[2] Julius Pollux, IV. 14.

the counterpart to the Pyrrhic in its most military form, and the mimic rushes forward and imitation of the actions of an army in the field of battle are well seen in that scene of the Agamemnon, where the chorus with hand on sword advances menacing Ægisthus.

These are some of the dances of tragedy of which we are expressly told, and others it is not difficult to imagine of a similar nature, that is to say, reproductions of the dances of the Dorians,[1] and how close was the connection and how perfectly it was recognised we may well perceive, when we remember that the dialect in which the choral songs were written was always the Dorian dialect, although they were to be sung by Athenians. And this is a tacit admission of where the Choral element of tragedy had come from, and how there were two elements, the Dorian element and the Ionian, or Attic element, which was the acting, or the dialogue, and how they had grown together in the way we have seen them.

So much then had the religion of Apollo triumphed over the religion of Bacchus, making its squares and marching grounds in the very precincts of his temple, and disciplining the unruly Bacchic dances till it had made them its own.

And now a greater triumph was in store for it. For Æschylus, the vine-dresser's son, and the confessed

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[1] e.g. the *σιμὴ χεὶρ* (this is Salmasius' reading) plainly "the dance with up-turned hands," and the *χεὶρ καταπρηνὴς* "with down-turned hands," which evidently turned on the *χειρονομία* of the Pyrrhic. Of the other tragic dances in Pollux, the writer may venture the following explanations: the *ξύλοὺ παράληψις* "an advance to the seats," the *κυβίστησις* "a dance by exarchs," the *παραβῆναι τέτταρα*, probably "countermarch by rank."

servant of Bacchus, with his love for the prodigious and the marvellous, was to pass away, and give place to a nobler spirit, who should make the gods and heroes walk the stage as Homer himself would have had them. For in the year 468, B.C., and on the occasion of a great military spectacle, when the bones of Theseus were removed from Scyrus to Athens by Cimon, the Athenian general, Sophocles conquered Æschylus in the tragic contest, and Æschylus left Athens immediately, and went to the court of Hiero at Syracuse. And there was something very remarkable about this tragic contest which deserves to be mentioned. For the way the prizes were awarded was this: Five judges were selected by lot from the people, and the tragic poets, having prepared their tragedies and rehearsed their choruses and actors in their parts, would then submit them privately to the judges, who decided which were worthy of the numerous competitors to contend for the prize at the Great festival of Bacchus, which was called the City Dionysia. And Sophocles and Æschylus were both among the selected competitors on this occasion, and it was the first time that Sophocles was to exhibit. And when the day of the contest came, and the judges were ready in the theatre, and the performances about to begin, Cimon with nine other generals entered the theatre, and it was agreed, out of deference to them and the occasion of the great ceremony they had been engaged in, that this time they should be the judges of the pieces instead of the regular judges who had been selected by lot. And Cimon administered the oath to the generals, that they would judge without any favour or partiality, and when the day of the contests closed, they all unanimously gave their vote in favour of Sophocles.

And Sophocles was the most beautiful man of his

time, and had danced in the Tragic Choruses from his boyhood. When he was only 16, he had led the triumphal chorus of boys that celebrated the battle of Salamis, and now he was 20, when he exhibited his first play, and conquered the veteran Æschylus. And while Æschylus had been more a stage manager and impresario, Sophocles was the musician. And we read that he played the lyre on the stage in the character of Thamyris, and also took the part of the girl Nausicaa, in which character he danced the ball dance, as she is described in Homer, dancing the ball dance, and throwing a golden ball to her companions.

Now by the time of Sophocles the chorus had been much reduced in numbers, for it had been reduced from 50 to 15, and this was a compulsory reduction on the part of the government, for it is said that Æschylus had so exceeded all propriety in the use he made of his great chorus of 50, sending them in by trap-doors under the seats of the audience[1] in the guise of furies with snakes in their hair and horrible bloodstained countenances, that women were seized with convulsions in the theatre, and those with child were seized with the untimely pains of labour. From which time a law was passed reducing the numbers of the chorus, in order that nothing like this might occur again. And we learn that the numbers were reduced to 15, which was the number of the chorus in the time of Sophocles. With a chorus of these diminished numbers we may imagine that other aims began to present themselves in the treatment of their dances. For what they had lost in massiveness

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[1] From Chiron's stairs.

and display, they might gain in grace and elegance. And we must imagine that the choruses of Sophocles would study the most artistic figures and graceful movements,[1] and we know that he took particular pains in training them, rehearsing them in their parts himself, and playing his lyre and dancing to show them the steps. This was not a common thing for the dramatist himself to do, but was generally left to the chorus-master. For this was the way the play was got up. When the poet had written his play, he applied to the Chief Magistrate of the city for a chorus and for actors, and if his piece was deemed good enough he was referred to a Choragus for his chorus, and the actors he might choose himself.[2] Now the choragus was some rich citizen of the town, who was to pay all the expenses that were connected with the rehearsing and training the chorus. And this was one of the municipal duties at Athens, to which all people were liable whose property exceeded £700. And it was considered a good work in the eyes of religion,[3] no less than a political duty, and while all citizens of a certain fortune were liable to it, as we say, it was even sought after by rich citizens, as rich men among us seek the mayoralty and civic duties of their town. And the first thing which the choragus did on being impannelled for the function, was to collect the

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[1] There were chalked lines traced on the floor of the orchestra to guide the choruses in their elaborate figures. Vide Hesychius. γραμμαί.

[2] That is if he had been successful in the preceding year. If not, the actors were assigned to him.

[3] The intimate connection between the plays and the religion is seen to advantage in the diatribes of the Fathers, e.g. Tertullian's Spectacles. 27. Lactantius. Institutes. XX. where the plays are freely spoken of as a religious ceremony.

members of the chorus. And he might choose them from the highest families in Athens, for none might refuse him, but he was allowed to press children into the service of the chorus against the will of the parents, and compel them to give them up. Of so much esteem were beautiful voices and beautiful forms; which it was his greatest object to get together, in order that he might not make a poorer show than his fellow citizens had made before him. And he would get boys, if the chorus were to be of girls or boys, and the men for the other sorts of choruses were more easily obtainable. And it was his duty to lodge and maintain the chorus till the day of the performance, and provide them with such articles of food as would conduce to strengthen the voice. And he must engage a chorus-master, who was to train them in their parts, though sometimes, as we have seen in the case of Sophocles, the poet would do that himself. And the dresses of the chorus were all provided at the expense of the choragus, and some of the choragi, as we may imagine, were most lavish in their expenditure, so that a poor play would sometimes carry off the honours from a better one, owing to the sumptuous dresses and excellent training of its chorus. And this training and rehearsing of the chorus went on for many months before the festival of Bacchus at which the play was to be performed. For there were four festivals of Bacchus every year: there was the Rural Dionysia, which was a vintage festival and held in the month of December; the Lenæa, or festival of the wine-press, which was held in January; the Anthesteria, which was held in February; and the Great, or City Dionysia, which was the leading festival of the year, and was held in April. At all of these except the Anthesteria plays were performed, but at

the Rural Dionysia they were always old pieces, and at the Lenæa generally so, which were reproduced at these festivals because they had met with more than usual popularity in previous years, but at the Great Dionysia they were all new pieces that were produced, and this was the festival at which the best poets and the most wealthy choragi aspired always to contend. The plays then having been prepared for many months past, and being destined to be performed at the Great Dionysia, were generally read by the poet to a private circle of friends at the festival of the Anthesteria, which came little more than a month before, or some parts might even be gone through by the chorus and the actors, in order to get the benefit of criticisms, or to test the effect of certain scenes. And at the Anthesteria also, which was reputed the most ancient festival of any, many of the religious ceremonies took place, which could not so well be taken at the Great Dionysia, owing to the theatrical performances occupying so large a space in it. The mysteries of Bacchus were celebrated at the Anthesteria, and in them was given under the auspices of the priests a similar dramatic exhibition of his life and adventures which we have seen the Satyrs giving at the village festivals.[1] But this was given in the dead of night, and only seen by the initiated. And the mystery of his birth was enacted, and how he was born from Semele, being born in a blaze of fire to be the chorus-leader of the fire-snorting stars; and also those awful mysteries

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[1] It was a common thing at the mysteries to have a dramatic representation. Cf. Clemens' account of the representations at the Eleusinian mysteries. The temple itself at Eleusis seems to have been constructed with an eye to this, for Strabo says that the mystical cell could hold as many people as a theatre.

were explained, how he was the great serpent that encompasses the Universe, and crushes for ever a dove that never dies, and how he is the Bull-headed God that came from Phœnicia, carrying off the sister of Cadmus, and bringing her to Greece.[1] These and other holy mysteries were expounded to the initiated at the Anthesteria. And then, had we been present at one of these mysterious ceremonies, we might have seen far better than we can bring it out by the comparison of history the intimate connexion between the Tragedy and the Religion of Bacchus, and how the art was the pure flower of the creed, and, I say, then we might have seen how it lay on its stem. For such was the ceremony and doctrine of the Religion of Bacchus, that Tragedy was little more than an exoteric form of it, which showed its mysteries without divulging them. For this was the mysterious secret of the Bacchic religion, which no religious mind can afford to ignore, that the highest type of existence is the Androgyn, because it is the emblem of the nature of the Universe, which is a Dualism eternally united and inseparable, and of this was Bacchus himself the emblem, and particularly in his form of Adonis, who was the androgyn of Bacchus and Venus. For this reason were men dressed in women's clothes in the mysteries and the processions, to pourtray this mysterious doctrine. These were the Ithyphalli. Nor unconnected with this article of the creed was the doctrine of the Metempsychosis, which certainly formed part of the tenets also, and to the vivid conception of this doctrine we must ascribe that dressing in the skins of animals, and using odd disguises and masks,

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[1] The dragon's teeth were sown at Thebes.

which meant originally in its religious intention the passage through many forms of existence which shall await us hereafter, or has attended us before in previous stages of the Metempsychosis: who may have been other men before we entered into this body, and shall doubtless pass into other bodies when we leave this one. Let us then apply these doctrines of the Bacchic religion to the tragedy, and we shall find it to be but their artistic reproduction. The actor, who played his many parts on the stage, grew out of the worshipper, who changed disguise after disguise in the mysterious ceremonies of his religion. The actor, now a woman now a man as his part required him, was but illustrating over again what his forerunners, the Ithyphalli, had done before him, whom he might still see walking by his side in the great processions of Bacchus; nay, he retained a very remarkable trace of this mystical Bacchic doctrine in the costume he wore, for the cothurnus, or high-heeled boot, which the actors wore, was a woman's boot,[1] and was by long prescription assigned to those who pass with such gay facility from sex to sex, that they are men without being men, and yet they are no women.

Now these were some of the secret doctrines of the Bacchic religion that were made known to the initiated at the mysteries of the Anthesteria. And the mysteries, as we say, were celebrated at the dead of night, and the initiated were wrapped in fawnskins, and purified with the four elements, fire, air, earth and water, and there was doubtless singing of hymns, as at the ceremonies at the Lenæa,[2] and another mysterious

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[1] Scholiast in Aristoph. Frogs. 47.

[2] Casaubon makes the hymns antiphonal. I know not with what reason, but I suspect with little. (Exercit. Baron. XVI. 484.)

ceremony that was gone through was this: The wife of the Magistrate of Religion, who was the second Archon, was solemnly betrothed to Bacchus, having first made an oath of chastity.

This then was the festival of Bacchus which preceded the Great Dionysia by a month or more, and at this the poets generally read to a select audience the plays they were to exhibit at the great festival in April, when the contests took place. And having received the opinions of their friends, or having tested the effect of perilous passages, they applied themselves in the intervening time along with their choragus to work up the actors and chorus to the highest degree of perfection, for good acting and singing would sometimes carry an inferior play to the first place, and this all were aware of.

Meantime after the lapse of little more than a month the time of the Great Dionysia arrived. And at this season of the year, which was the beginning of spring, the navigation was re-opened in the Piræus, which had been closed all the winter, and Athens was visited by crowds of strangers and pleasure-seekers from all parts of Greece. And the Great Dionysia was a glorious carnival. Booths were run up in all the streets; jugglers, mountebanks, thimble-riggers, plied their trade; and great bowls of wine were set up at every corner for any passer-by to drink, for the wine was so cheap at Athens you could get 10 gallons for 1d.[1] And these were the ceremonies that constituted the festival: there was first the Chorus of boys, and then the Procession, and next the Revel, and after that the Plays. And

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[1] For this assertion Böckh is answerable, not I. See his remarks on the price of Attic wine in his Staathaushaltung der Ath.

the chorus of boys was danced by the most beautiful boys of Athens, who were trained for their dance with no less care and attention than the choruses of the tragedies were. "Would that I were an ivory lyre, and a beautiful boy carrying me in that Dionysian chorus!" says a poet, for they were so beautiful it was a delight to look upon them. And then at midday, I imagine, came the Procession, with the Revel to follow in the evening. And the Procession was one of the most gorgeous of spectacles, and exceeded in variety and pomp the displays of the theatre. And it would be variously arranged at various festivals, but the one we know of was this:[1] First came men dressed as Sileni to clear the way, having some purple, and some scarlet cloaks on. And after them came troops of Satyrs, carrying lamps in their hands, that were twined with ivy. And after them came women representing Victory, with gilded wings, and they had censers in their hands, twined with twigs and sprays of ivy. Their dresses were embroidered, and glittered with golden trinkets. After these came a large altar drawn on a waggon, thickly covered with ivy leaves, and garlands of vine tendrils placed all over it. A hundred and twenty beautiful boys walked before it, clad in tight-fitting purple tunics, carrying frankincense and myrrh and saffron in golden plates. After them forty Satyrs, crowned with garlands, and their bodies stained with purple and vermilion. After these two Sileni. After them a tall man in tragic costume, and with the tragic

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[1] I have not hesitated to utilise the procession in Athenæus, with some abridgments and some omissions to deprive it of the oriental colouring he gives it. For a simpler form of the procession see Plutarch. Περὶ φιλοπ.

mask on, having a cornucopia in his hand. He was designed to represent the Year. And after him a woman crowned with peach blossoms, and four girls with her dressed as the Hours. And then came the grand centre-piece of the procession, headed by the Chief Priest of Bacchus and all the actors and musicians who were to take part in the plays—the Statue of Bacchus himself, drawn in a chariot, and represented as pouring wine from a golden cup. Above his head was a canopy of vine-leaves and ivy leaves, and hanging from the branches were crowns and garlands and drums and masks, such as were used in tragedy. Behind the chariot walked tbe newly initiated, and the bearers of the mystic emblems of his worship, the women carrying the *licnon*, which was the mystic emblem of generation, and the Phallophori, who carried the Phallus, which was the serpent. And they walked treading in dancing measure, and singing the Phallic Song. With these also the Ithyphalli would walk, though their place is not set down in the procession, and the Iambic Men. And the Ithyphalli, as we have said, were men dressed as women, and they had chains of flowers in their hands, and transparent Tarentine dresses on. After these came crowds of Mænads and Bacchantes, beating drums and cymbals, with their hair dishevelled, and brandishing snakes in their hands. And then more satyrs, and more boys carrying censers. And to conclude the procession, an immense waggon full of grapes, and Satyrs in it treading the grapes, singing a vintage song to the accompaniment of the Flute, and treading in time, and Silenus led them. And the wine flowed in streams on the pavement. And behind the cart came troops of boys carrying flagons of wine, and offering them to the people to taste.

This was the Procession, and, I imagine, the Revel

followed in the evening. And next day were the plays. And the plays began in the early morning, and the people flocked to take their places at break of day.[1] And all classes assembled in the theatre together, for the price of entrance was so low that the poorest could go, being no more than 3d. to pay, and if this was too much for a poor man, he had only to apply to the nearest magistrate, and he might receive the price of his ticket from the public exchequer. And now then the Athenians assembled in the great theatre, 30,000 strong, to witness the representation of the plays, and there was no roof to the theatre, but they sat in the open air, with the sun and the sky above them. And let us try and imagine that we too are to hear a play at one of these glorious ceremonies. And whose shall we select to hear but that noble and divine man's, who at the period we are now writing of was in the prime of his powers and his glory. And it is one of Sophocles' plays that we will listen to. Oh! is he not the poet of the sun, and the fountain of all beauty? For who has ever touched his height of excellence?

And we will take a play that he wrote later in life, to see how it was represented, but yet we will take it. And the play is the Œdipus at Colonus, and let us see how it was performed. And Œdipus comes to Colonus to die there, for the oracle has told him that whenever he comes to a grove of the Eumenides his troubles will all be over, and then he may get the death he longs for. And there is a grove of the Eumenides at Colonus, but he knows it not, and now

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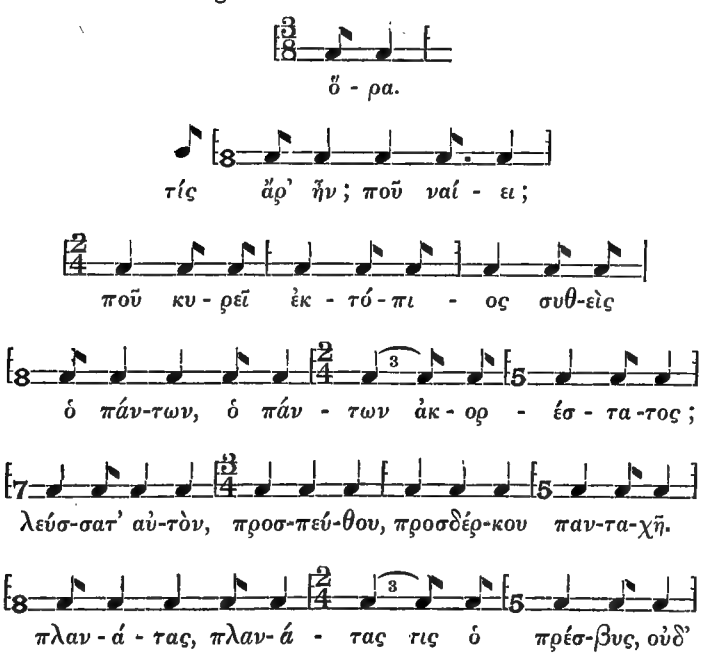
[1] According to Athenæus, immediately after breakfast and in the early morning they trooped with garlands on their heads to the theatre.

he comes wandering with his daughter, Antigone, to this very grove, without knowing to what place he has come. And the scenery at the beginning of the play represents this grove, with a view of Athens in the distance, for Athens was not far from Colonus, and there were real trees on the stage, and the sun and the sky were above the heads of all. And Œdipus comes in blind, and led by his daughter, Antigone. And they are introduced speaking, and Œdipus asks her where they are. And she replies that they are somewhere in the neighbourhood of Athens, but she cannot tell the name of the place, for she sees the towers and walls at a distance, which are painted in perspective on the scene, and this is how she knows they are near Athens. And as they are debating and inquiring between themselves where they are, and Œdipus has sat down on a rock in the centre of the grove, a stranger enters, who is a man of Colonus, who hurriedly calls to them to come out of the grove, for it is a sacred spot, and no man may enter it. And Œdipus inquires who it is sacred to. And the man tells him that it is sacred to the Eumenides, who are the goddesses of Colonus. "Then," says Œdipus, "I will never leave this grove; for here is the goal and end of all my troubles, for Apollo has told me that whenever I came to a grove of the Eumenides, I should there be able to get the release that I long for." "Nay, stranger," cries the man, "it is not in my power to force you, but I must go and tell the citizens how you trespass on their most sacred spot, for they hold it so sacred, that not only must no man enter it, but they pass it with face averted, not daring even to look upon it, they hold it so sacred." While he has gone on his errand, Œdipus, standing in the centre of the grove, utters a solemn

prayer to the Eumenides, invoking them to have compassion on him, and protect him as their suppliant. "Father," says Antigone, "I see some men approaching. Be silent, for these I fear are the citizens who are coming." And now the Music begins, for marching through the wings of the orchestra, and preceded by a band of flute-players, comes the Chorus, composed of Old Men of Colonus, and they march in to this measure, breaking into companies as they come opposite the stage, for they pretend to be searching about through their sacred grove to find the trespasser.

"See! Search him out!
Where can he be, this most profane of men?
Look for him! search for him everywhere!
Some wanderer he must be, some stranger,
Or he would never have dared to violate the sanctity of this awful grove.



Here the theme of the Opera is first heard.

ἔγ - χω ρος. προσ-έ βα γὰρ οὐκ

ἄν ποτ' ἀσ - τι - βὲς ἄλ - σος ἐς

τᾶνδ' ἀμ - αι - μακ - ε - τᾶν κορ - ᾶν,

Here it shades off a little.

ἃς τρέμ - ο - μεν λέγ - ειν,

καὶ παρ - αμ ει βόμ - εσθ' ἀδ έρκ - τως,

But begins here again.

ἀφ - ών - ως, ἀλ - όγ - ως τὸ τᾶς

εὐ - φή - μου στό - μα φρον - τί - δος

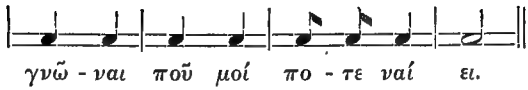
ἱ - έν τες, τὰ δὲ νῦν τιν' ἢ -

And here disappears again.

κειν λό- γος οὐ - δὲν ἄζ ονθ',

ὃν ἐ - γὼ λεύσ -σων πε - ρὶ πᾶν οὔ - πω

δύν - α - μαι τέμ - εν - ος



For this is the theme of the Opera,

And it is a 12 note phrase (*ποὺς δωδεκάσημος δακτυλικός*), composed of a bar of $\frac{3}{4}$ time and a bar of $\frac{6}{8}$ time, only the bar of $\frac{6}{8}$ time is broken into two $\frac{3}{8}$ bars, one at each end of the $\frac{3}{4}$ bar. And the first $\frac{3}{8}$ bar is generally found during the Opera with the *ἀλογία* at its first note, which gives it almost the value of a spondee ♩ ♩ |, and admits two long syllables to it. And particularly is this the case if it open a Choral Song, in which case the quaver always has the *ἀλογία* at first; in the present case it does not open the Song, but occurs in the middle, being rather hinted at than deliberately treated, and cautiously introduced to prepare the ear for what was to follow. For we shall find this theme appearing again and again through the opera, and furnishing the subject, or else the basis, for most of the Rhythms that will appear. And this admirable device for giving unity to the opera is a common thing in Greek tragedy, and may be found with greater or less apparency in most of them. Æschylus, too, takes this plan in his trilogies, as in the Trilogy of the Agamemnon the theme of the Trilogy is

[1] As near as may be, which would perhaps be more exactly described as the Epitrite mixed with Dactyls and other feet, e.g. with Dactyls, as

and it seems to be even more important in Trilogies than in single plays, for a single play will hold together, but a Trilogy manifestly requires some pronounced bond of connection, such as a set theme running through all will give. And now we find Sophocles, who preferred single plays to Trilogies, yet using this plan to give unity to his play, and it is a practice that may be found to hold with greater or less apparency throughout Greek Tragedy. So firmly is it adhered to on occasions, as in this play for instance, that even the Ethos of the Rhythm is at times sacrificed, in order to give prominence to the theme, as in this play we have a mournful chorus and the happiest of choruses both sung to the same

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in lines 107. 114. 115. (these lines are quoted from Wellauer's Edition). Appearing at the end of the Epode in the same Chorus in the same form, it appears at the beginning of Strophe α with the last syllable of the Epitrite a Minim, as we have seen it in Pindar ♩ ♪ 𝅗𝅥 | which is kept up through that Strophe, Trochees taking the place of the Dactyls. In Strophe γ 2nd Pæons are mixed with it in its original form, ⏑ – ⏑ ⏑ | – ⏑ | – ⏑ – – |. The Minim Epitrite is imitated in the 2nd Chorus by Catalectic Iambuses, and this is continued all through this Chorus, congenially to the treatment of the preceding half of the line, in which Iambuses are substituted for Dactyls. In the latter Strophes of the same the Epitrite appears again. An admirable illustration of the treatment in Strophe γ is found in the 3rd Chorus, line 672. sq.

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– ⏑ ⏑ – ⏑ | – ⏑ – – | ⏑ ⏑ – ⏑ | – ⏑ – – | &c. The 4th Chorus brings it in again at the commencement line, 951., but the Trochees keep it up here. The Epitrite with the Iambic innuendo is repeated in the 1st Chorus of the Choephoræ. The Catalectic imitation is repeated in the 2nd chorus, line 320., and in a few lines more the exact repetition of the 2nd Pæon and Epitrite mixed. Most close is Strophe ε of the same chorus to original theme cf. line 381. sq. but generally with only one dactyl to precede the Epitrite, &c. &c., for this is not the place to go into detail. In the Eumenides I do not find the theme so strongly marked, for the Epitrite is here replaced by Pæons and Diiambs.

rhythmic subject, which is the theme of the play, where we should have expected quite a different treatment. For the Ethos of the Rhythm is this, it is the reflection by the Rhythm of the sentiments of the Song, it is making the Rhythm be a mirror to the song, in which the song may see itself. For there are Rhythms of nobility, means Socrates in Plato, and Rhythms of courage, and Rhythms of temperance, and Rhythms of tenderness, as also Rhythms of rage and Rhythms of violence.[1] And in his Laws Plato theorises how rhythms are the imitations of good and bad characters among men,[2] and Aristotle in the same manner.[3] And when we remember how truly they may be said to be imitations, and how the step of the brave man differs from that of the coward, and the trepidation of the passionate man from the placidity of the hero, we shall soon understand what a large scope there was for art, in the apt choice and adjusting of the rhythms to the precise sentiment of the moment. And the tragedians came at a most favourable time for the exercise of this art, for coming near the end of the day, when all the creation and development of the musical art had been finished, and not being limited and confined by any restriction of range, as those in former days, who used continually certain rhythms which they had created themselves, without thinking much how far they were precisely suited to the subject in hand, but using them for the mere delight and joy in their novelty and beauty, like Sappho and the Lesbian School, who invented beautiful rhythms, and sang them again and

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[1] Plato. Pol. 400. [2] Legg. 798.
[3] Aristotle's Politics. VIII. 5.

again with delight, like beautiful tunes, or those others who used their National rhythms, such as the Molossian, or the Lydian, or the Cretan, and even in Pindar's time we find an adherence to traditional rhythms, the Dorian, the Lydian, the Æolian, which sometimes would give but generally the minutenesses of pourtraying—but now, we say, the various rhythms being disseminated and become the common property of all Music, they were employed no longer traditionally, but æsthetically, serving now but as a treasury on which the poet might draw as he wanted, or a gamut of expressiveness for him to choose his notes from. And I have noticed that Sophocles will generally employ the Dochmius foot to express grief, which Æschylus will keep for terror.[1] And it is a noble foot, and admirably expressive of powerful emotion. And what glorious use has Sophocles made of it in that scene in the Antigone, where Creon enters with Hæmon dead in his arms, and he begins that solemn chant in Dochmiuses, which rises and falls unvaried through the rest of the play!

φρεν-ῶν δυσ-φρόν-ων ἁμ-αρ τή μα-τα

interrupted soon with the sympathising words of the Chorus, but the next moment to be renewed in greater tragedy, for a messenger enters to tell him that his wife too is dead.

ἰ-ώ, δυσ-κάθ-αρ-τος Ἅι-δου λιμ-ὴν,

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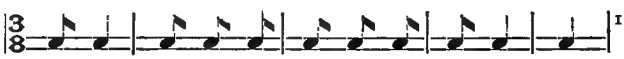
[1] e.g. in the Dochmius Chorus in the 7 against Thebes. 78. &c.

rises again that fearful chant. And then the doors of the palace are swung open, and he sees her lying dead within. *αἰαῖ, αἰαῖ,* he mourns,

And thus it rises and falls, an awful climax, in unvarying measure till the end of the play. This powerful measure too is that in which the mad Ajax now restored to sense deplores his shame and misery to the Chorus. This τόο in the Œdipus Tyrannus is the measure in which Œdipus after committing the horrid deed laments and raves. And how powerfully has Sophocles made it obey the agitation of the moment, by resolving the Dochmiuses! For let us see what agitation this gives, for the Dochmiuses appear in quavers instead of crotchets, and with what wonderful effect!

raves Œdipus, and in the Antistrophe that follows with a moment's pause,

It is by this device of resolving the feet that he has communicated that unspeakable agitation to the song of Antigone as she is being led to death,



it goes in the Epode, and by this device, applying it to simple spondees, does Æschylus express the rage of the Furies :

But by Spondees does Sophocles hush Philoctetes to sleep, for the chorus whisper low, as he is sinking to sleep after all his pain :—

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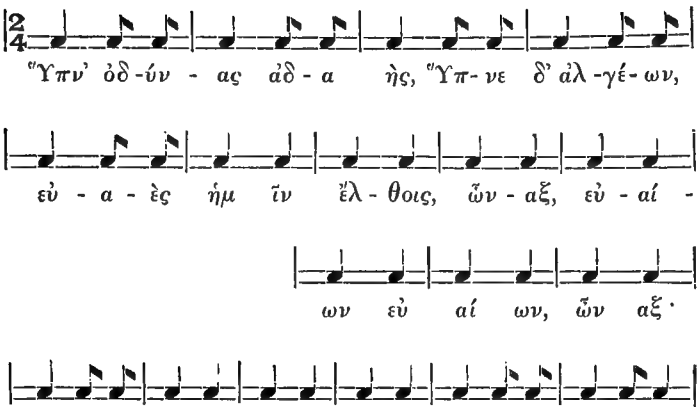
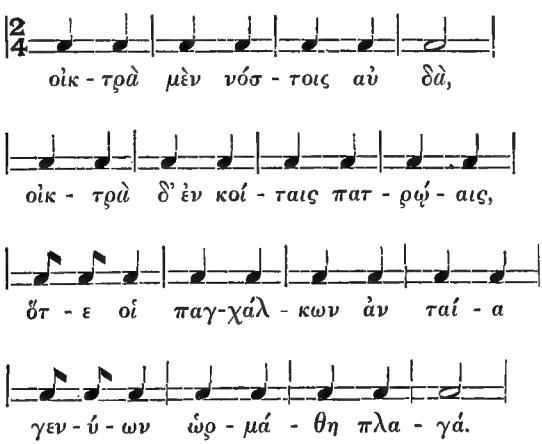
[1] For a similar instance and for a similar reason see Trachiniæ. 947.

πότερα πρότερον ἐπιστένω
πότερα μέλεα περαιτέρω.

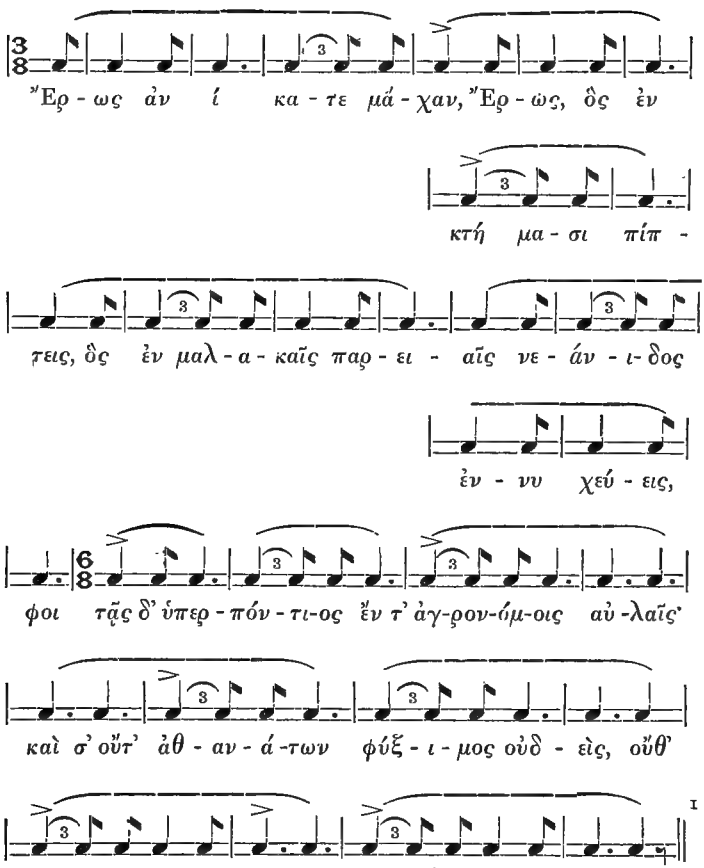
[2] For the reading here see Lachmann. De Mensuris tragics. p. 22.



And by Spondees the calm Electra's grief:



Let us contrast these solemn and mournful strains with the lightness and sprightliness of the Love Chorus in the Antigone, and how admirably the tripping Trochees and Iambuses and light Cyclic Dactyls give the light grace of the sentiment (and we shall notice in it that Metathesis of Sappho's often occurring, by which she clashed the accents together),



Now let us notice the charm of this conclusion, in which I think Sophocles is always singularly happy. For what more happy and forcible conclusions can be imagined than those which end the Strophes and Antistrophes in that Chorus of prayer in the Œdipus

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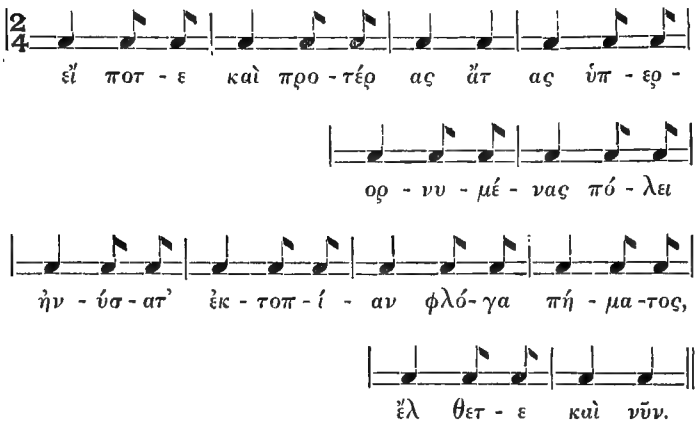
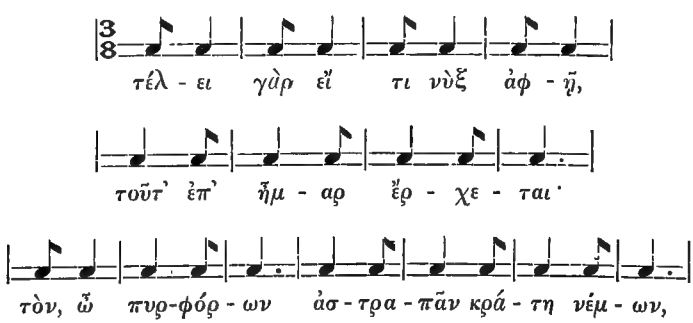
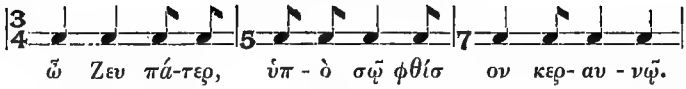
For the freedom of the scansion and the phrasing the author must plead the effects of old habit, but though it is free he thinks it the true one.

Tyrannus: "If ever you have helped the city when storms were lowering over it, and have quenched and put out the fire of misery, Oh! come now."

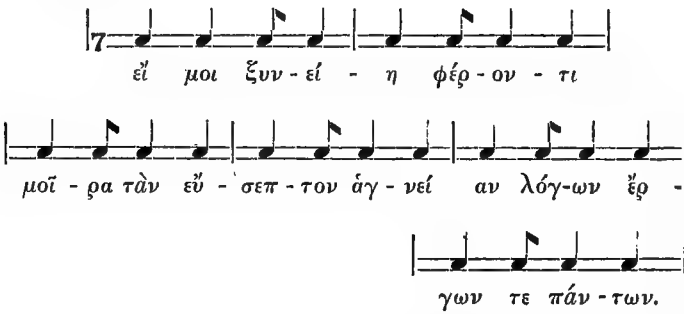


What power and passion is in this invocation! and he gains it by his clusters of dactyls. Similarly in the third strophe of the same Ode, that wild breaking up of the time in the last line after it has been running so evenly so long, how powerfully does it express the words, "Oh! Father Zeus, crush them beneath thy thunderbolt!" And he keeps the time easy and regular in the preceding lines to bring this out, as we shall see:—





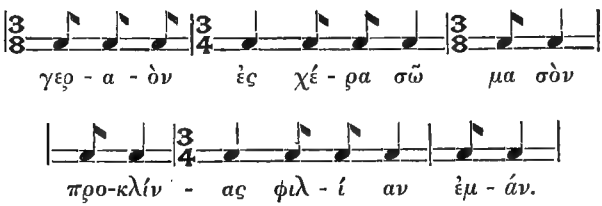
But the Epitrite is generally the Reflective foot with Sophocles, and he uses it when the Chorus moralises, in which sense how admirably does it open that Reflective chorus in the Œdipus Tyrannus, εἴ μοι ξυνείη φέροντι, and for the first two lines we have only Epitrites :—



And this would be an interesting way to consider the Ethos of the Rhythms, in their relation to the contrasts of the Choruses, and how the rhythms bring out these contrasts, for take a play of Sophocles, such as the Antigone, and we shall find that the choruses are so aranged and the play so arranged that each may be a foil to the other. And this is generally true of all his plays ; for there is generally a Sunny Chorus, a Martial Chorus, an Idyllic Chorus, a Religious Chorus, which often takes the form of a prayer, and sometimes a Descriptive, or Narrative Chorus. And in the Antigone, which is peculiarly fertile in Choruses, there are more than these, and first comes the Sunny Chorus, and then a Grave and Moralising Chorus, which is prophetic almost of the catastrophe of the play, and then one of

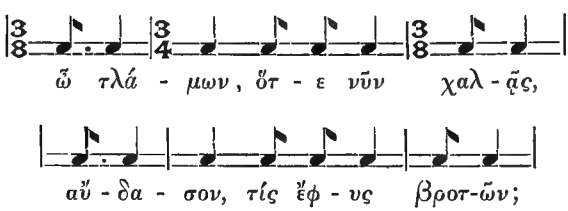
much the same nature, but more didactic perhaps. Then comes the Idyllic Chorus, which is that Love Chorus that we have just now quoted, next the Narrative Chorus, and after that the Religious Chorus, which takes the form of a prayer. And this, I say, will be found to hold good of all his plays with more or less variation, for sometimes there is a Dramatic Chorus, which the Martial Chorus generally is, but in the Antigone there is no Martial Chorus, and similar variations will be found in other plays. And, I say, it would be interesting to consider the contrasts of the Rhythms, in company with the contrasts of the Choruses, and see how far they bring them out. And we might do this in the play that we are particularly engaged in examining, that is, the Œdipus at Colonus, for it like the rest has its Martial Chorus, and its Idyllic Chorus, and Reflective Chorus. But in this play more than any I know, does the influence of the leading Theme assert itself, so much so that it often eclipses the Ethos of the Rhythms. And we have seen it already started in the opening Chorus, which we should be right to term a Dramatic Chorus, for in the separation of the Chorus into groups, as they enter to search their sacred grove, there would be scope for much dramatic evolution, as they pretend to scour the confines of the grove, and peer through the trees, for they dare not enter it, to see where its profaner was lurking. And at last they see him among the trees, and gathering together they call to him from a distance, and bid him leave the place. "Perhaps he cannot hear us," they say, "for he is far away," and they dare not enter the grove themselves. But now his daughter, Antigone, seeing them remonstrating with her father, persuades him to leave the grove, and he walks with trembling steps, leaning on her arm,

to some rocks at the edge of the grove to sit down there, while a dramatic dialogue takes place between him and the chorus, which is sung by both, and probably to the occasional accompaniment of the lyre, during which the voice of Antigone is heard in the notes of the Theme, cheering her father as he totters along, and telling him to lean upon her arm :—



"Alas!" cries Œdipus, for he must needs tread among the rocks to get to the seat, and he feels his blindness now.

And now the Chorus takes up the theme,



And they are asking him who he is, and he shudders at the question. "Strangers," he says, "I am an exile; but do not, do not ask me who I am!" But still they press him, and still he evades them, till at last their entreaties become so strong, that he is forced to speak. And in this moment of agitation the Hexameter begins to roll, and its effect is heightened by *spoken words* being mixed with the Music. For this shows how he falters, for he begins, and breaks off, and then begins, and breaks off again, for he cannot tell the horrid secret :

Sung.

ŒDIPUS. ὤ μοι ἐ - γὼ, τί πάθ -

ANTIGONE.

[1] *Spoken (while Antigone sings the rest of the verse).*

ω, τέκνον ἐμόν;

λέγ' ἐ - πεί - περ ἐπ' ἔσ - χα - τα βαί - νεις.

She encourages him to speak,

Sung.

ŒDIPUS. ἀλλ' ἐ ρῶ, οὐ γὰρ ἔ -

CHORUS.

Spoken.

χω κατακρυφάν. [2]

μακ - ρὰ μέλ - λε - τον, ἀλ - λὰ τά - χυ - νε.

And now he summons up courage to tell them.

ŒDIPUS. Λα - ΐ - ου ἵσ - τε τιν';

CHORUS.

---

[1] This is the heroic exclamation. Had he continued the verse it would have ended τί νύ μοι μήκιστα γένηται;

[2] Hermann's reading.

τό τε Λαβ - δα - κι δᾶν γέ νος;

ὤ. ὦ Ζεῦ.

ŒDIPUS. ἄθ λι - ον Οἰ - δι πό -

CHORUS.

δαν; δέ - ος ἴσ χε - τε μη - δὲν - ὅσ' αὐ - δῶ.

Spoken.

σὺ γὰρ ὅδ' εἶ;

CHORUS. ἰ - ὼ, ὤ, ὤ.[1]

ŒDIPUS. δύσ - μο - ρος

Spoken.

ὤ, ὤ.

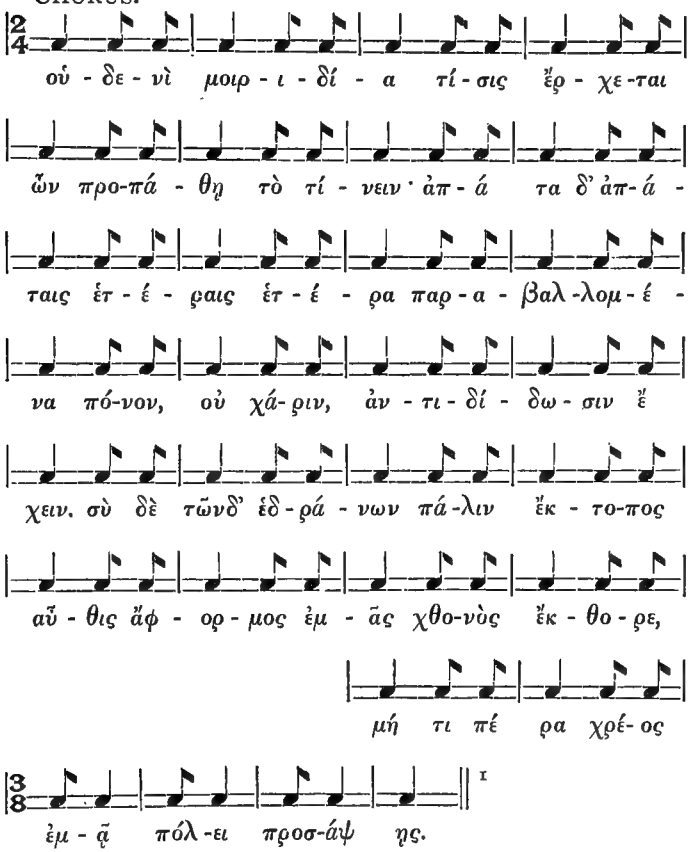
θύ - γα - τερ, τί ποτ' αὐ - τί - κα κύρ - σει;

Now he has told them that he is a parricide, and everything that is unholy, and they break out into a storm of maledictions against him. "Away from our

[1] Hermann's conjecture.

land!" they cry, "nor bring the vengeance of the gods against us." And this is how the Music expresses the the confusion of the moment, rushing off into broken Hexameters, that are so powerful and passionate.

CHORUS.



"But where is your promise to me?" says Œdipus.

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1 This is another of Sophocles' admirable conclusions, and but one of many that he uses to conclude those runs of 4 foot Hexameters, of which he is so fond.

"For you promised me protection when I left the grove. Is this Athens, that boasts to be so hospitable to strangers? if you would turn a poor old man away, who did his crime unwittingly, as any one might have done had they been in his case." And so he entreats them to let him stay till at least the king of the country should be sent for, who would decide whether he was to go or stay, for he says that his staying there will be the greatest boon the country can have, and so at last they agree to wait.

And meanwhile a diversion occurs in the plot, for Antigone sees some one approaching in the distance, whom she soon knows to be her sister, Ismene. And Ismene has travelled all the way from Thebes, to tell Œdipus that Creon, king of Thebes, is coming with a band of warriors to seize him and carry him back to Thebes, that he may die there. For the oracle had said that wherever Œdipus died, it would procure happiness and prosperity to the land.

And now by the entrance of Ismene there were three actors on the stage. And this was an improvement of Sophocles in Tragedy. For there had first been only one actor, and then Æschylus had employed two, and Sophocles employed three.

And now Ismene comes to tell him that Creon is on his way to seize him, and Œdipus is eagerly waiting for the arrival of the king of the country, that he may beg his protection, and tell him of the boon which that protection will ensure to the land. "If then," says the Chorus (and here they speak, not sing), "if you boast that you will be the saviour of this land if it protects you, let us tell you what holy rites you had best perform to the goddesses of this place. First of all, get water from a pure fountain,

and bring it in a bowl, whose lips and handles you must twine with wool. Then bringing the water and turning to the East, you must make three libations, but for the third libation you must mix honey with the water, and empty it all on the ground, Then you must cover the ground with olive branches, and make this prayer: 'Since men call you Eumenides, and that means kind goddesses, be kind then to the suppliant who entreats your protection, and save him from those who come against him.'"

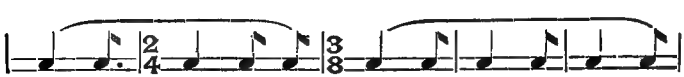
In no long time, the king of the land appears, who is Theseus, king of Athens, and hearing Œdipus' tale, he bids him take heart, and that he will protect him from his enemies, and help him to attain the consummation of his life, which the oracle had promised him.

And then the Chorus turning to Œdipus sing the Choral Song:—

1ST STROPHE.

εὐ - ἵπ - που, ξέν - ε, τᾶσ - δε χώ -

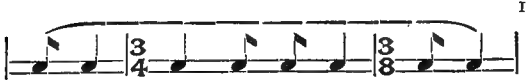
You have come, O stranger, to the fairest place,



ρας ἵκ - ου τὰ κρά - τισ - τα γᾶς ἔπ αυ - λα,

That this land of fair horses can show.

[1]



τὸν ἀρ - γῆ - τα Κολ-ων ὀν, ἔνθ'

It is white Colonus you have lighted on,

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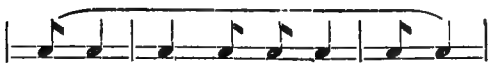
1 Wunder's reading.

ἁ λί - γει - α μιν - ύ - ρε - ται

That rings with the carols of the nightingale,



θαμ - ί - ζουσα μάλ - ι - στ' ἀ - η

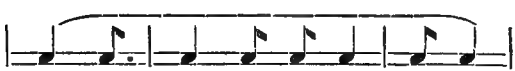
That sits and sings in the eventide,

δὼν χλω - ραῖς ὑπὸ - βάσ - σαις,

All among the brakes of the glade.

τὸν οἶν - ῶπ' ἀν - έχ - ου - σα κισ -

And she sits up perched on the ivy twigs,

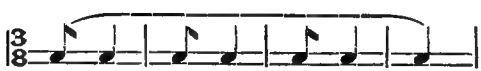


σὸν καὶ τὰν ἄβ - ατ - ον θε - οῦ

Or perched on the laurel in the shady spots,

φυλ - λά - δα μυρ - ι - ό - καρ - πον ἀν - ή - λι - ον

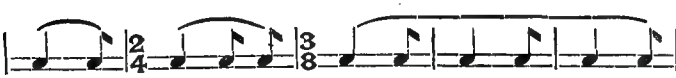
That grows with its hundreds of clustering leaves,



ἀν - ήν - εμ - όν τε πάν - των

Out of the sun and sheltered from the storm.

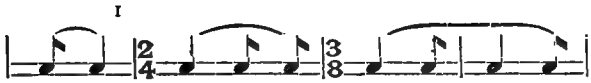
χει - μώ - νων· ἵν' ὁ βακ - χι - ώ -



τας ἀ - εὶ Δι - ό νυ - σος ἐμ - βατ εύ - ει

These are the glades that Bacchus holds his revels in,

[1]



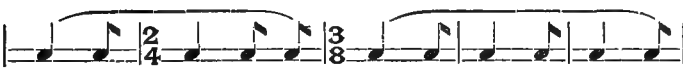
θε - αῖς ἀμ - φι πο λῶν τιθ ἡν - αις.

Romping with his nurses, the Water Nymphs.

1ST ANTISTROPHE.

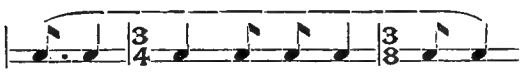
θάλ- λει δ' οὐ - ρα - νί - ας ὑπ' ἄχ

And the sweet narcissus and the crocuses



νας ὁ καλ - λί -βοτ - ρυς κατ' ἦμ αρ ἀ εἰ

Are the flowers that are fed by the dew.

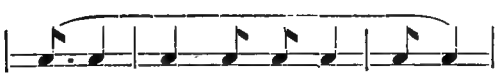


νάρ -κισ - σος, μεγ- άλ - αιν θε - αῖν

And these they take for the coronets,

ἀρ - χαῖ - ον στεφ-άν - ωμ', ὅ τε

That they weave for the terrible Eumenides.



χρυσ- αν - γὴς κρό-κος· οὐδ' ἄ - ϋ -

Sleepless streams murmur everywhere,

πνοι κρῆν - αι μιν - ύθ - ου - σι,

Spreading from Cephissus' wave,

Κηφ- ισ - σοῦ νομ - άδ - ες ῥε - έθ -

Never failing or diminishing;

---

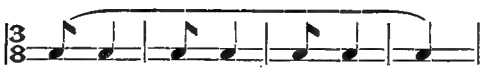
1 Elmsley's reading.

ρων, ἀλλ' αἰ - ἐν ἐπ' ἤμ - ατ ι

But day after day running fresher and clearer,

ὠκ υ - τό - κος πεδ - ί - ων ἐπ - ι - νίσ - σε - ται

Washing the plains and enriching the fallow-land

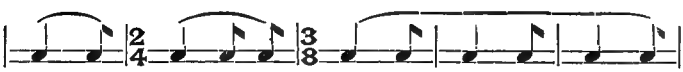


ἀκ - η - ρά - τῳ ξὺν ὄμ βρῳ

Of the great broad bosom of the earth.

στερ - νού - χου χθο-νός· οὐ - δὲ Μου -

This is the land that the Muses love,



σᾶν χορ - οί νιν ἀπ εσ - τύ γησ - αν, οὐδ' ἁ

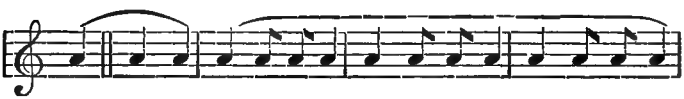
And Aphrodite is its patroness,

χρυσ - άν - ι - ος Ἀφ - ρο - δίτ - α.

With the golden reins to her chariot.

2ND STROPHE.

ἔσ - τιν δ' οἶ-ον ἐγ - ὼ γᾶς Ἀσ - ί - ας οὐκ ἐπ- ακ- ού -



ω, οὐδ' ἐν τᾷ μεγ-ά-λᾳ Δωρ-ί - δι νά - σῳ Πέλ-ο-πος

[1]

πώ - πο - τε βλασ - τὸν φύτ-ευμ᾽ ἀχ - εί - ρωτ - ον,

αὐ - τό-ποι-ον, ἐγχ-εων, φόβ - η - μα δα - ΐ ων,

ὃ τᾷ - δε θάλ-λει μέγ-ισ τα χώ-ρᾳ, γλαυ-κᾶς

παι-δοτρόφου φύλλον ἐλ-αί- ας· τὸ μέν τις οὐ νεω -

ρὸς οὔ τε γή - ρᾳ σημ -αί - νων ἁλ ι- ώ -

σει χε - ρὶ πέρ-σας· ὁ γὰρ αἰ - ὲν ὁρ-ῶν

κύκ-λος λεύσ - σει νιν Μορ- ί ου Δι- ὸς

χἀ γλαυ κῶ πις Ἀθ - άν - α.

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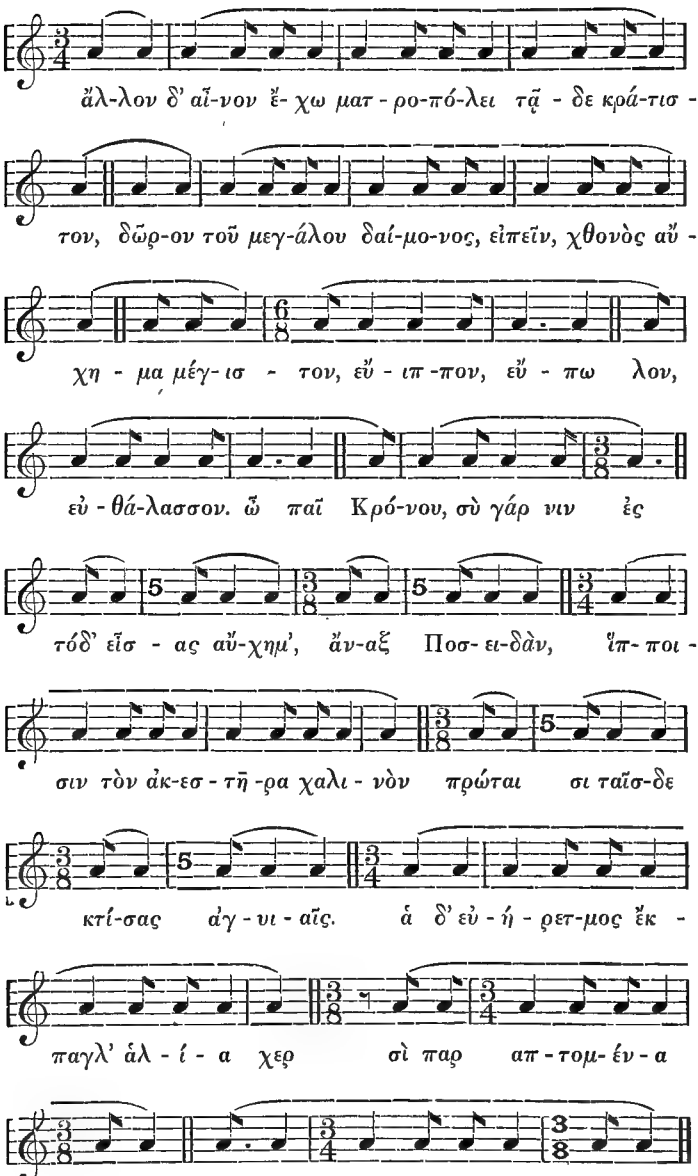
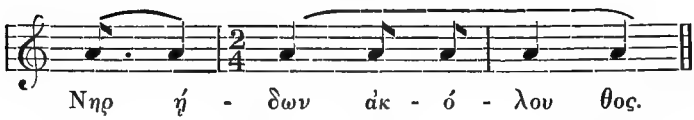
[1] In this as in other instances the odd note is the Anacrusis, and shown to be a constituent part of the Rhythm, and not a breaking of it, as that frequent Anacrusis which many metricrians use freely, the author as little as possible.

2ND ANTISTROPHE.

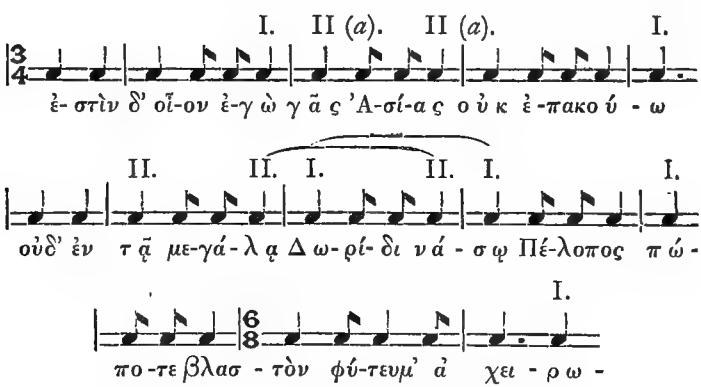


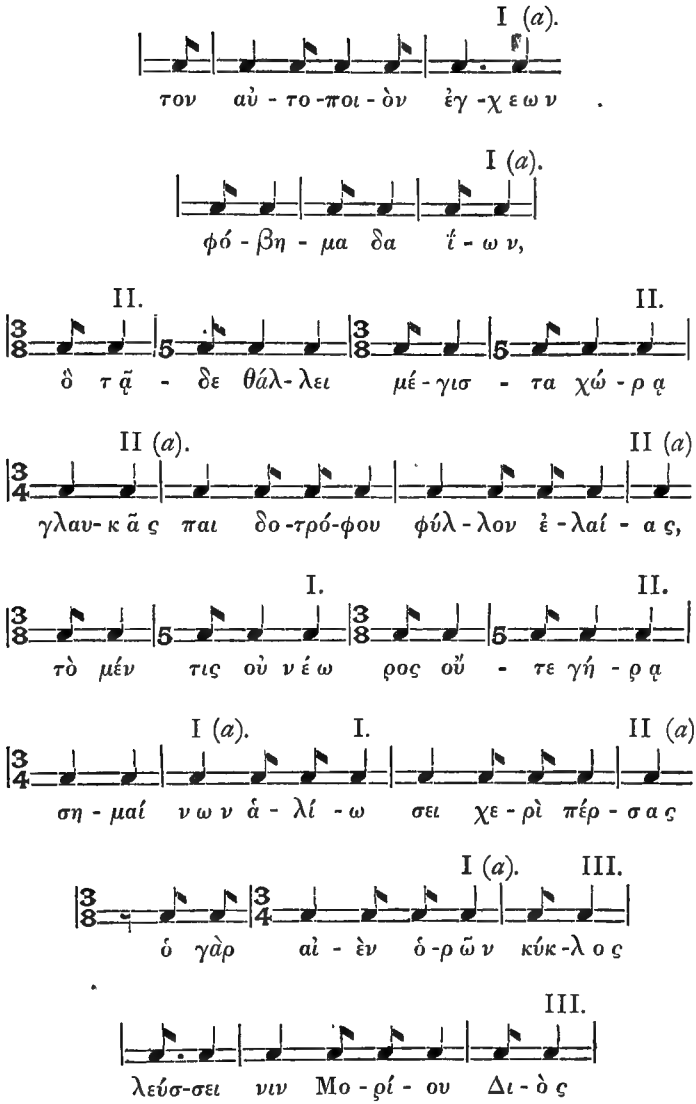


And how gracefully has this 2nd Strophe and Antistrophe shaded off into the original rhythm again, which is the theme of the Drama! Or what a flush of fine change and contrast do we not notice at the beginning of the 2nd Strophe, where that rich Lydian measure begins to sing! And I imagine that the Lydian Mode would be here used in the Melody, in contrast to some other Mode as the Mode of the 1st Strophe, though indeed the Lydian in its tenderness and beauty would suit admirably with both.

And let us for a moment examine this beautiful Ode, and we shall find that Sophocles has exhausted all his art upon it. And first he has employed that most excellent grace of contrast of rhythm, which no one could use with such effect; and next the wonderful reflection which that Lydian measure gives to the gay triumphal sentiment of the 2nd Stophe, is indeed a model of Rhythmic Ethos. But what shall we say to the melodiousness of the language, and those hidden beauties that stud it, and make it fall like the sound of flutes on the ear, or like the rippling of water? And how has he procured this mellifluousness of sound? And he has procured it by the use of Alliteration and Rhyme, which are the Melody of language. These we have seen first used by Praxilla, the poetess of Sicyon, and we have heard her rhymes before now, and in this very measure. And now the art of Praxilla appears again in Sophocles, and how much has he enriched it! And we of modern days being accustomed to those mechanical rhymes with which our poetry favours us, which come like clockwork on the ear, invariably dropping in at the

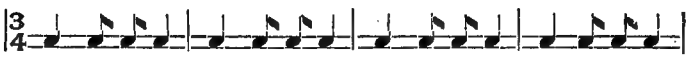
end of a line, and using such base and business-like arrangement, have no conception of the Art of Rhyming, as it was conceived by such an artist as Sophocles. Who indeed can ever compare with him in all things? and in this he excels all poets as much as in every other branch of poetic art. For he does not rhyme as we do, but he throws his rhymes broadcast, like flowers, over his music, he sets them in ambush here, and here he has them more displayed to strike the ear together. And let us examine this Ode, and it is particularly the 2nd Strophe that we will take as our illustration. And we shall find that there are two principal Rhymes running throughout it, and the first is ω, and the second is α, which have their secondary forms, ων and ας. There is also another rhyme, ος, which is not used however till the end. And now let us rewrite this Strophe, this time marking the rhymes, and we will mark ω as I., and α as II., and their subordinate forms, ων and ας, as I (*a*). and II (*a*). respectively, and the 3rd rhyme, ος, which is little used, we will mark as III. And we shall see that the rhymes sometimes occur as we found them used by Praxilla, that is, at the beginning and end of each bar, and sometimes only at the end, and sometimes interspersed in other positions.




I (a).
τον αὐ - το -ποι - ὸν ἐγ -χ ε ω ν
I (a).
φό - βη - μα δα ἴ - ω ν,
II. II.
ὁ τᾷ - δε θάλ- λει μέ - γισ - τα χώ - ρᾳ
II (a). II (a).
γλαυ- κ ᾶ ς παι δο -τρό-φου φύλ - λον ἐ - λαί - α ς,
I. II.
τὸ μέν τις οὐ ν έ ω ρος οὔ - τε γή - ρᾳ
I (a). I. II (a).
ση - μαί ν ω ν ἁ - λί - ω σει χε - ρὶ πέρ - σα ς
I (a). III.
ὁ γὰρ αἰ - ὲν ὁ -ρῶ ν κύκ -λ ο ς
III.
λεύσ-σει νιν Μο - ρί - ου Δι - ὸ ς
II. I. II. II.
χἀ γλαυ - κῶ - πις Ἀ - θά - ν α

And this is no solitary insiance that we are here examining, but they are continually occurring in all passages of $\frac{3}{4}$ time—of which he is marvellously fond.

or again in another position,



And indeed $\frac{3}{4}$ time seems naturally to allure to rhyme from the constant pairing of the accents. But we find it in other time as well,

or in that remarkable instance in the Antigone,

which is particularly remarkable for this reason, that in

---

[1] For other instances which swarm throughout the plays of Sophocles cf. εἰ γαρ ὁ μὲν θαν ὼ ν, γᾶ τε καὶ οὐδὲν ὤ ν, where there is still $\frac{3}{4}$ time. Cf. same play i.e. the Electra. 1233., where there are rhyming Dochmiuses. O.C. 216. 218. Rhyming Dactyls. 138. Rhyming Anapæsts. Cf. also Philoctetes. 1141. 1142. 1145. also Ib. 186. &c., &c.

the Antistrophe also, in the corresponding lines, rhymes occur, and at the very places where they occur in the Strophe. And these are the corresponding lines of the Antistrophe, which are its first two lines :—

So that we see well that this was intentionally done to produce some particular effect. But not often is he so pronounced in his rhymes, for it should seem that rhyme is better the hidden flavour to poetry than the cream of it, as we make it, or the art of rhyming is to make the music without the instrument being seen.

Then there are double rhymes,

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[1] For a similar example of this exact repetition of rhyming places in Antistrophe, the chorus in the Philoctetes.

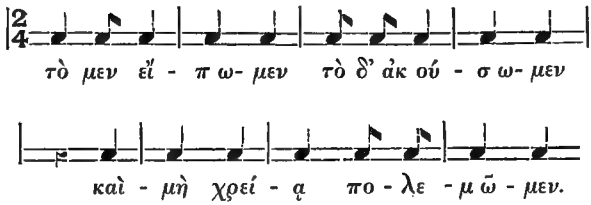
Strophe. (Opening.)

Ὀρεστερ ὰ παμβῶτι Γᾶ μᾶτερ αὐτοῦ Διὸς

Antistrophe.

οἰκτειρ' ἄν α ξ πολλῶν ἔλ ε ξ εν δυσοίστων πόνων.

The *μᾶ* of *μᾶτερ* is not however reflected by a rhyme in the Antistrophe. I may mention that this is part and parcel of a system of most minute repetition that I have again and again observed in the relation of the Antistrophe to the Strophe. e.g. *ἀλογία* in the Strophe will often reappear in precisely the same syllable in the Antistrophe; a long vowel shortened in the Strophe e.g. *ω* before a word beginning with a vowel, will appear in the Antistrophe as, say, *η* before a vowel, not as *αν* or *ον* or a termiaation, that is to say, but the identical shade of utterance will appear again. &c., &c. I have noticed this principally in Pindar. Sophocles is much freer.



but these he is very sparing of, and generally, as we say, he veils his rhymes instead of obtruding them, and by this means he enhances their effect, because we hear a music that we cannot tell where it comes from.

And it is the same with his Alliteration, for this yet remains to speak of. For who in reading that 2nd Strophe, which we are here making our example, could tell that there was any alliteration at all in it? Although the beauty of its flow would make us suspect alliteration, yet we could never find it without examining it very closely. And then we shall see that there is a most artful alliteration running all through it, and giving it a most marvellous unity of effect, because it is an alliteration of three letters only, which repeat again and again through the Strophe, and in this way procure a unity of verbal sound from first to last. And the three letters he alliterates on are γ, λ, and π, and γ also appears in its softer form, κ, and π in its harder, β. And let us sketch this admirable alliteration, which is a type of many others in Sophocles.

γ γ γ γ
ἔστιν δ'οἷον ἐγὼ γᾶς Ἀσίας οὐκ ἐπακούω
γ λ π λ π π
οὐδ' ἐν τᾷ μεγάλᾳ Δωρίδι νάσῳ Πέλοπος πώ-
π π λ π γ
ποτε βλαστὸν φύτευμ' ἀχείρω-

π γ
τον αὐτόποιον ἔγχεων
π π
φόβημα δαΐων,
λ γ γ
ὃ τᾷδε θάλλει μέγιστα χώρᾳ
γλ γ π π π λ λ
γλαυκᾶς παιδοτρόφου φύλλον ἐλαίας
γ
τὸ μέν τις οὐ νέωρος οὔτε γήρᾳ
λ γ π
σημαίνων ἁλιώσει χερὶ πέρσας.
γ γ γ λ
ὁ γὰρ αἰὲν ὁρῶν κύκλος
λ
λεύσσει νιν Μορίου Διὸς
γ γλ γ π
χἀ γλαυκῶπις Ἀθάνα.[1]

And how they cluster towards the end! Nor less artful are the rhymes, though we missed remarking this of them at the time, for over and above that artful ambushing of them, which we noticed at the time, there is a well defined arrangement of them in rhyming Periods, and each Period characterised by one rhyme. And there were three rhymes, as we said, ω, α, ος, with variations of the first two, and there

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[1] To the same head may be referred the alliterative jingles which occur often in Sophocles. cf. εἶχε δ' ἄλλᾳ μὲν ἄλλ', ἄλλα δ' ἐπ' ἄλλοις ἐπενώμα. cf. also jingle on π and τ :—ὧν προπάθῃ τὸ τίνειν · ἀπάτα δ' ἀπάταις ἑτέραις ἑτέρα &c. On these jingles, which are less artistic than his developed alliterations, an interesting monograph might be written. For I think every one that knows Sophocles will admit that his handling of the consonants is one of the most masterly things that any age has seen.

are three Periods to correspond, and the 1st Period has all its lines closed by the ω rhyme, and the second has all its lines closed by the α rhyme, and the third has its first two lines closed by the ος rhyme, but its last by the α rhyme, which closes the complete Strophe. And now we will venture to write it once more in order to bring this out clearly.

ἔστιν δ' οἷον ἐγὼ γᾶς Ἀσίας οὐκ ἐπακούω οὐδ' ἐν τᾷ μεγάλᾳ Δωρίδι νάσῳ Πέλοπος πω- ποτε βλαστὸν φύτευμ' ἀχείρω- τον αὐτόποιων ἔγχεων φόβημα δαΐων	1st Rhyming Period, closed by the ω rhyme.

And the first three lines are closed by the ω rhyme itself, and the second two by its variation, the ων rhyme.

ὃ τᾷδε θάλλει μέγιστα χώρᾳ γλαυκᾶς παιδοτρόφου φύλλον ἐλαίας τὸ μέν τις οὐ νέωρος οὔτε γήρᾳ σημαίνων ἁλιώσει χερὶ πέρσας	2nd Rhyming Period, closed by the α rhyme.

And the 1st and 3rd lines are closed by the α rhyme itself, and the 2nd and 4th by its variation the ας rhyme, and this is a form of rhyming structure that is used in modern poetry.

ὁ γὰρ αἰέν ὁρῶν κύκλος λέυσσει νιν Μορίου Διὸς, χἀ γλαυκῶπις Ἀθάνα.[1]	3rd Rhyming Period, with the 1st two lines closed by the 3rd Rhyme, ος, and the last line by α.

[1] Often the Rhyme that characterises the Period is made to bring in its 1st line, as in the ω Period of the above, the 1st Rhyme heard is the ω Rhyme ἔστιν δ' οἷον ἐγὼ. In the α Period it is the α Rhyme, ὃ τᾷδε θαλλει. In the 3rd Period of the present instance it is not so.

And why he should have chosen to make three Rhyming Periods, and to make them of that precise length, and to arrange them as he has done, is, I think, not hard to see, for he has done it in deference to the Rhythm, for the Rhythm itself falls into three distinct periods, each commensurate with these rhyming periods that we have given. And the 1st Rhythmical Period is composed of Choriambuses, 2 lines, and shades of into Trochees, and thence into Iambics, by which it works into the 2nd Period, which is composed of Iambuses and Bacchiuses, alternating with lines of Choriambs. But the 3rd and last Period reverts to the theme of the Opera, and so brings the Strophe to a conclusion.

As we may see:—

— — — ∪ ∪ — — ∪ ∪ — — ∪ ∪ — —
— — — ∪ ∪ — — ∪ ∪ — — ∪ ∪ — —
∪ ∪ — — ∪ — ∪ — . —
∪ — ∪ — ∪ — . —
∪ — ∪ — ∪ — } 1st Period.

∪ — ∪ — — ∪ — ∪ — —
— — — ∪ ∪ — — ∪ ∪ — —
∪ — ∪ — — ∪ — ∪ — —
— — — ∪ ∪ — — ∪ ∪ — — } 2nd Period.

¬ ∪ ∪ — ∪ ∪ — ∪ —
∪ . — — ∪ ∪ — ∪ —
∪ . — — ∪ ∪ — — } 3rd Period.

Now this Periodic Structure of Rhythm is a thing we have not noticed before, because it has not come prominently before us, that is, we have noticed it in its infancy, but never in a developed form. For we noticed how the Musical Period of Homer, which was commensurate with the line, grew under the hands of Archilochus to a Period of 2 lines, and with the Lesbians to a Period of 4 lines, much of our *Lied*

Form; and then under the influence of the dance, that was extended to a Period of 8 lines, counting the Strophe and Antistrophe as one Period. In that state we left it, nor did we follow that inner working of Musical form by which the Strophe and Antistrophe should be independently periodised, which since the conception of them as one Period was rather a theoretical one than a practical one, and left free working within quite open to the poet, was a thing which in due time took place. And we might have noticed it in the Music of Pindar, but there it was very loosely conceived, and perhaps when we find it, it is an unconscious gravitation towards a form than any definite and matured intention. And also the relaxing influence of the Dithyramb would appear to have been too strong in Pindar's day to encourage any plastic formulation of detail, but he was more concerned with the general effect of the whole, than disposed to spend labour in elaborating the parts. And yet, as I say, we might have noticed it in his music, for the 1st Olympian is an excellent example of such Periodic structure as that we are now treating of.

⏑ – – ⏑ ⏑ – ⏑ – – ⏑ – ⏑ ⏑ – –
⏑ ⏑ ⏑ – ⏑ – – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – – } 1st Period.

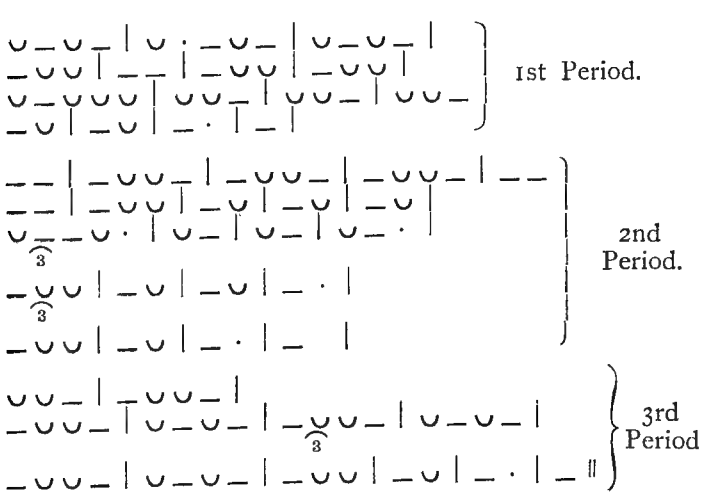
– ⏑ – ⏑ – ⏑ –
– ⏑ – ⏑ ⏑ – · –
– ⏑ – ⏑ – ⏑ –
– ⏑ – ⏑ – ⏑ ⏑ – ⏑ – ⏑ – ⏑ – ⏑ ⏑ – – ⏑ – ⏑ –
– ⏑ – ⏑ – ⏑ – ⏑ – ⏑ ⏑ – – ⏑ –
⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ – ⏑ – ⏑ – ⏑ – } 2nd Period.

⏑ – – ⏑ – ⏑ ⏑ ⏑ –
⏑ – – ⏑ – ⏑ – ⏑ ⏑ ⏑ –
⏑ – ⏑ ⏑ – ⏑ – ⏑ – } 3rd Period.

Where there are clearly three well defined periods in

the Strophe, the 1st characterised by Iambuses and $\frac{3}{4}$ feet, the 2nd by Trochees and Pæons, and the 3rd by Dochmiuses and Pæons.

But now in the Epoch of Tragedy, when all the arts or gropings of the past had reached their maturity, and received their full development, we may see this inner periodic structure of the Strophe and Antistrophe take its place as one of the recognised arts of the Musician. And all the choruses of Sophocles will more or less readily reveal such a method of structure in their Strophes, and one or two of those which reveal it most easily we will now give. And I have noticed that the Philoctetes is peculiarly happy in its illustrations of Periodic Structure, as for instance let us take that chorus, λόγῳ μέν ἐξήκουσ', "I have heard of the man, but have never seen him"—



where we have 3 distinct Periods, the first composed of Iambic and Dactylic feet; the 2nd, with greater variety, of Choriambs, and the Iambic feet, with an

admixture of Cyclic Dactyls; the 3rd, almost entirely of Choriambs, alternating with Diiambuses, with a phrase from the 2nd Period occurring as a refrain at the end.

Or that Chorus which follows it, which is constructed in two Periods, the first composed of Dactyls and Spondees, the second of Spondees and Pæons. For the construction in three Periods, though the commonest, is not the only one:—

— ⏑⏑ | — ⏑⏑ | — ⏑⏑ | — ⏑⏑
Ὕπν' ὀδύνας ἀδαὴς, Ὕπνε δ' ἀλγέων,
— ⏑⏑ | — — | — — | — —
εὐαὲς ἡμῖν ἔλθοις, ὦναξ,
— — | — — | — — | — — |
εὐαί-ων εὐ - αίων, ὦναξ,
— ⏑⏑ | — — | —
ὄμμασι δ' ἀντίσχοις
— | — — | — ⏑⏑ | — ⏑ | — . |
τάνδ' αἴγλαν, ἃ τέτατ - αι τα - νῦν.
⏑⏑ ⏑⏑ | — — | ⏓ ||
ἴθι ἴθι μοι παιὼν.

1st Period.

— ⏑⏑ ⏑ | — — | — — |
ὦ τέκνον, ὅρ - α ποῦ στάσει
— ⏑ — — | — ⏑ — — | — —
ποῖ δὲ βάσει, πῶς δέ μοι τἀντεῦθεν
— ⏑ ⏑ ⏑ | — — | ⏓ |
φροντίδος. ὁρ - ᾷς ἤ δη
— ⏑ ⏑⏑ | — — | ⏓
προς τι μένομεν πρασσειν;
— — | — | — — | — — | ⏓ |
καιρός τοι πάντων γνώμαν ἴσχων
⏑⏑ ⏑⏑ | ⏑⏑ ⏑⏑ | — ⏑ — ||
πολὺ παρὰ πόδα κράτος ἄρνυται,

2nd Period.

So that this is constructed in two Periods, and we have instances of construction in four Periods, as that Chorus in the Œdipus Rex:—

∪ — ∪ — | $\overset{\frown 3}{—}$ ∪ ∪ | — ∪ — ∪ | — ∪ — ∪ Τίς ὅντιν' ἁ θεσπιέ πεια Δελφὶς εἶπε πέτρα ∪.— ∪.— | $\overset{\frown 3}{—}$ ∪ ∪ | — ∪ | ∪ | — ∪ — ∪ | ἄῤῥητ' ἀῤῥήτων τελέσαντα φοινί-αισι χερσίν;	1st Period.
∪ ⋮ — ∪ ∪ | — ∪ — | ὥρα νιν ἀ - ελλάδων ∪ ⋮ — ∪ ∪ | — ∪ — | ἵπ-πων σθεναρ-ώτερον ∪ ⋮ — ∪ ∪ | — — φυ γᾷ πόδα νωμᾶν.	2nd Period.
∪ ∪ — | ∪ ∪ — | ∪ ∪ — | — — | ἔνοπλος γὰρ ἐπ' αὐτὸν ἐπεν-θρώσκει ∪ ∪ — | ∪ ∪ — | ∪ ∪ — ∪ ∪ — πυρὶ καὶ στεροπαῖς ὁ Διὸς γενέτας,	3rd Period.
— — ∪ | ∪ — — | δειναὶ δ' ἅμ' ἕπονται — ∪ ∪ ∪ | ∪ — — || [1] Κῆρες ἀναπλάκητοι.	4th Period.

[1] For other examples of this periodic structure, see Trachiniæ. 821. Chorus in Four Periods, 1st to προνοίας, 2nd to πόνων, 3rd to ὀρθῶς, composed of fragments of 1st Period, 4th to end, the last line of this period as so often is the case being mixed of fragments of 1st Period. Ib. Strophe β in 2 Periods, 1st to ἀλλοθροῦ, 2nd to end. Ajax. 221 Chorus in 2 Periods, 1st to κληζομέναν, 2nd to end with concluding line, as is so often the case, quite free. Ib. 596. 1st Strophe in 2 periods, 1st to ἀεὶ, 2nd characterised by Iambuses and Antispasts, with free concluding line. 2nd Strophe in 3 Periods, 1st

And we have been compelled to leave the Œdipus Coloneus to search for examples, because, as I have said, the influence of the Theme of the Opera is so pronounced in that play that it overrides many of the arts of structure which have liberty to expand themselves when the theme is not so strongly asserted. For it is plain that in that case the periodic structure will be very much weakened, if the theme persistently entwines among the Periods, and so assimilates them very much to each other.

This then, as I say, is the secret of the structure of most of Sophocles' Choruses, and in this way we find the development of the Period, that began with Homer and Archilochus, has reached a most elegant maturity; for inside the outer framing of the Strophe we find the most plastic art of structure is at work to procure harmony and contrast of the parts. And let us now notice how the Art of Form has grown since the times of Homer, for the play of feet with him has now become the play of Periods, for the complete Strophe answers to his Line, and the Periods that compose it to its single Dactyls and Spondees. So thoroughly does Tragedy seem to sum up and exhibit in most excellent maturity all the pointings of the past, being a general meeting. ground, so to speak, in which all the art of past ages seems to combine in harmonious union. For what form or phase of Musical Art that we have

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to *νοσοῦντα*. 2nd beginning with imitation of the conclusion of 1st to *αἴλινον*. 3rd characterised by $\frac{3}{4}$ time to end—last line bringing in fragments of 2nd Period. Electra. 472. Chorus in 3 Periods, 1st to *σοφᾶς*, 2nd to *ὀνειράτων*, 3rd to end. Last line mixture of characteristics of all 3 periods, &c., &c.

considered in previous pages is unrepresented here? There are the rhymes of Praxilla, the accent play of Sappho, the Iambics of Archilochus, his Trochees too, the Hexameter of Homer we have seen raising its head among the Iambics, the countless bevy of feet that we saw springing up in the Cretan Dances, the Anapæsts of the Spartans, the War Dances of the Dorians, the Flutes and Lyres, the Strophes and Antistrophes, the Epodes of Stesichorus, the Marches of Tyrtæus. It has swallowed up the Dithyramb, and taken in the Pæan. There are the recitations of the Rhapsodists, and the mummery of the Satyrs. Here are Apollo and Bacchus united, and what masters to write them music! Then all the Modes of Pythagoras are here, and the Scale Diatonic of Terpander, and the Enharmonic of Olympus. There is the learning of Lasus that bred young Pindar, and all the arts of Pindar are seen flushing on the stage. Thespis has reached his climax, and as the stately pageant moves in the great theatre, or the Chorus goes sweeping round the Altar in the centre, do not our thoughts even carry us back to those ancient Aryans, who were the parents of all, who moved with their hymns and solemn dances round their simple turf altars, as they worshipped the beauty of the Sun? I think so, for I think that they too may claim their share in the stately fabric we now see before us.

Now I have spoken of the learning of Lasus and the art of Pindar, by which I mean his contrapuntal art that he got from his master. And in this respect, if we had the leisure, we might show Sophocles' profound musicianship. For Imitations, and Inversions, and Imitations by Contrary Motion, and *recte and retro* passages are most common in his writings, and handled

with exquisite grace and tact. For how admirable are these Real Imitations :—

— — ∪ ∪ | — ∪ — — |
μάτηρ νιν ὅταν νοσοῦντα
∪ ∪ ∪ | — ∪ — — | [1]
φρενομό-ρως ἀκούσῃ

where the second line, which is the beginning of the second Period, starts with an imitation of the concluding line of the first.

Or that dramatic and sustained Imitation in the Electra :—[2]

— — | ∪ ∪ — — |
ΧΟ. *καὶ νῦν ὑπὸ γαίας*
∪ ∪ — — |
ΗΛ. ἒ ἒ ἰὼ
— — | ∪ ∪ — — |
ΧΟ. *πάμψυ-χος ἀνάσσει.*
φεῦ δῆτ' ὀλοὰ γὰρ
∪ ∪ —
ΗΛ. ἐδάμη
— ||
ΧΟ. *ναί.*

Or in the Œdipus Rex, where the Chorus have been singing in Pæons, and Œdipus breaks in on them with

∪ — ∪ — | ∪ · — ∪ — |
τί σοι θέλεις δῆτ' εἰκάθω ;

And then, leaving the Pæons after a moment they go on to the imitation of this phrase :—

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[1] Ajax. 626. [2] 841.

⋮ — ∪ — | — ∪ — | — ∪ — | — ∪ — ∪ — ∪ —
τὸν οὔτε πρὶν νήπιον νῦν τ' ἐν- ὅρκῳ μέγαν καταίδεσαι.

And how does this reflect the spirit of the words:—

"My mind is bent on slaughter," says Philoctetes,

∪ — ∪ — | ∪ ∪ — — |
φονᾷ φονᾷ νόος ἤδη
∪ ∪ ∪
ΧΟ. τί ποτε;
∪ ∪ | ∪ ∪ — — |
ΦΙΛ. πατέ - ρα μα - τεύων

For it is the slaughter of himself he means, and the Music repeats the same phrase, for though the words are different, the meaning is the same, "I go to seek my father." This Imitation is so remarkable, because it stands out amid a great monotony of metre (the 4-foot Dactylic).

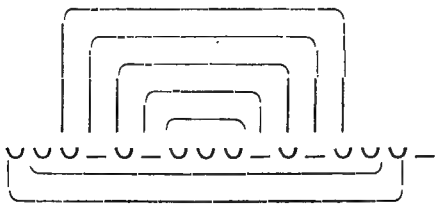
What admirable use has he made of the Imitation by Contrary Motion in those Anomœostrophas of the same play:—

τί τοῦτ' ἔλεξας;
εἰ σὺ τάνδ' ἐμοὶ στυγερὰν
Τρῳάδα γᾶν μ' ἤλπισας ἄξειν.
τόδε γὰρ νόῳ κράτιστον.

Where the Rhythm proceeds *recte* as far as the middle of the third phrase, from which it proceeds note by note, by contrary motion, until it arrives at the conclusion of the fourth, thus:—

1 2 3 4 | 5 6 7 8 | 9 10 11 12 13 | 14 15 16 17 |
∪ — ∪ — | ∪ — ∪ — | ∪ — ∪ ∪ — | — ∪ ∪ — |
| 17 16 15 14 | 13 12 11 10 9 | 8 7 6 5 |
| — ∪ ∪ — | — ∪ ∪ — ∪ | — ∪ — ∪ |

Or that other similar art of Pindaric construction, where, for the sake of freedom of working, the first line of the Ode is constructed *recte et retro*, as in the first Chorus of the Trachiniæ :—



with an odd syllable at the end.

And sometimes he brings out the effect of an Echo by the employment of Real Imitation :—

As where the Chorus chides Philoctetes in his wildness, echoing the notes, but in a subdued tone, which he is singing—

⏑ – | ⏑ ⏑ – – | ⏑ ⏑ – – | ⏑ ⏑ – – |
ΦΙΛ. μὴ πρὸς ἀραίου Διος ἔλ-θης ἱκετεύω.
⏑ ⏑ – – |
ΧΟ. μετρίαζε.

In the Electra :—

– ⏑ – | – ⏑ – |
ΗΛ. μή με νῦν μηκέτι
⏑ ⏑ ⏑ – | ⏑ –
παραγάγῃς ἵν' οὐ
⏑ –
ΧΟ. τί φῇς ;

And this is common in Question and Reply.

In another part of the same play we have a series of these Echoes, which are his laments that interrupt the tenor of the choral song :—

— — | ∪ ∪ — — |
ΧΟ. (*ending*) κρύπτουσιν ἕκηλοι
∪ ∪ — — |
ΗΛ. ἒ ἒ αἰαῖ
— — | ∪ ∪ — — |
ΧΟ. ὦ παῖ τί δακρύεις;
— — | ∪ ∪ — —
μηδὲν μέγ ἀύσῃς.
∪ ∪ —
ΗΛ. ἀπολεῖς.
— |[1]
ΧΟ. πῶς;

But that play of Subject and Counter-Subject, which we noticed in the Odes of Pindar, he does not so commonly use, but rather the working of one Leading Theme, or *Leit Motive*, which is more natural to the Dramatic style, and seems periodically to alternate with the Two Subject method of working, in the history of Music.

And now from this we will go back to our play again, and see it on to its conclusion. And the Chorus having sung their Ode, and so bid Œdipus welcome to their land, and they assure him of their protection too, which the King has promised him, "Now, brave men," cries Antigone, "now show your your words good," for as she speaks Creon enters with a troop of soldiers to seize Œdipus and carry him away to Thebes. And finding the Chorus determined

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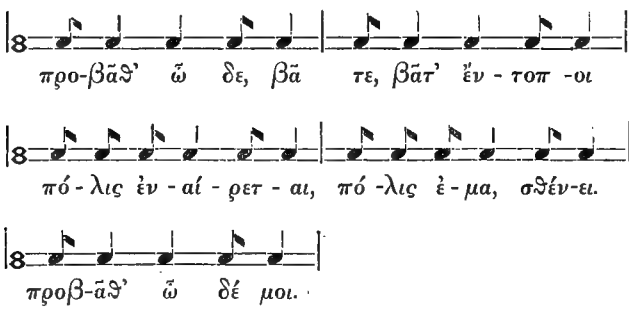
[1] For other examples of Imitation, &c., see Philoctetes. 139. 141. 176. 177. (admirable example.) O.R. 1207. sq. (extended and much developed.) Electra. 184. 185. (Free Imitation). 1,422-3. The theme of the O.C. it will be noticed is constructed to read the same recte et retro, like so many themes are.

to resist him, he endeavours to persuade them that he is in the right, and that Œdipus is not worthy of their protection. But say what he may they will not give him up, and Creon in revenge orders his soldiers to seize Antigone and Ismene, and carry them off instead. At this the Chorus raise the tocsin, and summon all liege subjects to come to their assistance.



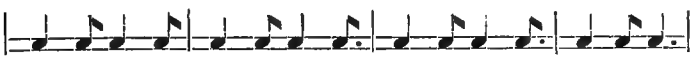
For it is the Dochmius rhythm that they call for aid in.

What deployings and spectacle of military take place on the stage and in the orchestra, while Antigone and Ismene are being dragged away by main force by Creon's soldiery, with the Chorus in battle array in the orchestra! And Creon prevails. "Never more," he shouts, "shall you have these staves to lean on, Œdipus, but henceforth you must walk alone." And the blind Œdipus calls out to Antigone, "My child, where are you?" And he hears her voice in the far distance, as she is dragged away by the soldiery.

A moment, and the King of Athens appears on the stage, for he has been told of the outrage, and now all is hurry and confusion. And now for the first time in the play the Iambics of the dialogue change to racing Trochaics:

τίς ποθ' ἡ βο - ή ; τί τοὔργον ; ἐκ τίν-ος φό - βου πο-τε

βουθυτοῦν-τά μ' ἀμ-φὶ βωμὸν ἔσ-χετ' ἐν-αλ-ί ῳ θε-ῷ


τοῦδ' ἐπ-ισ-τάτ - ῃ Κολων-οῦ ; λέξα-θ', ὡς εἰ - δῶ τὸ πᾶν

οὗ χάμιν δεῦρ' ᾗ - ξα θᾶσσον ἢ καθ' ἡ- δον - ὴν πο-δός.

"Rouse all the people," he gives the watchword, "and make them come on horse and foot, flocking in their troops to the crossways, and we will give pursuit."

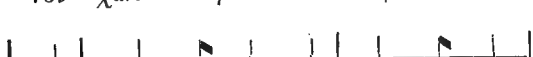
And now the alarm is raised, and the pursuit is off, and the Chorus sing their Second Ode, and this is the Martial Chorus :—

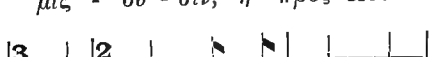
STROPHE.

εἴ - ην ὅθ - ι δα ἴ - ων

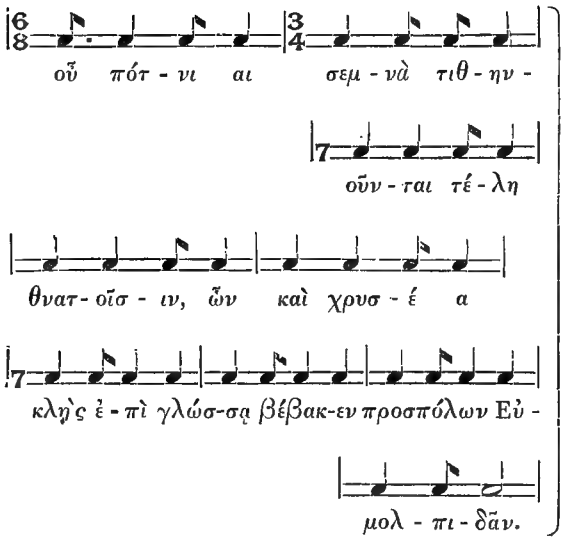
ἀν - δρῶν τάχ' ἐπ - ισ τρο-φαὶ

τὸν χαλ - κο - βό - αν Ἄ - ρη

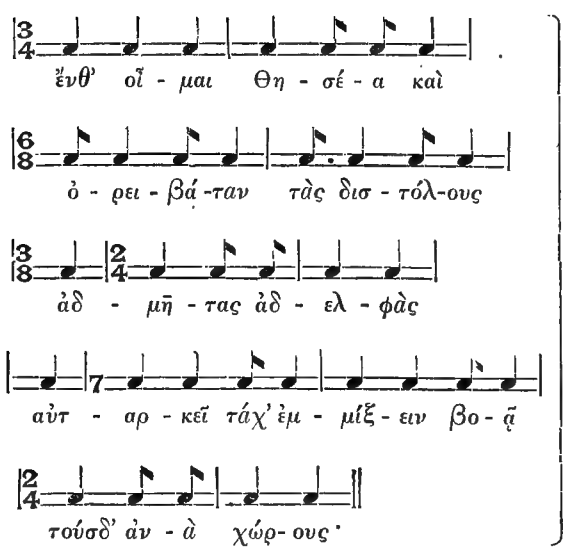

μίξ - ου - σιν, ἢ πρὸς Πυθ ί - αις,


ἢ λαμ - πά - σιν ἀκ - ταῖς,

1st Period.



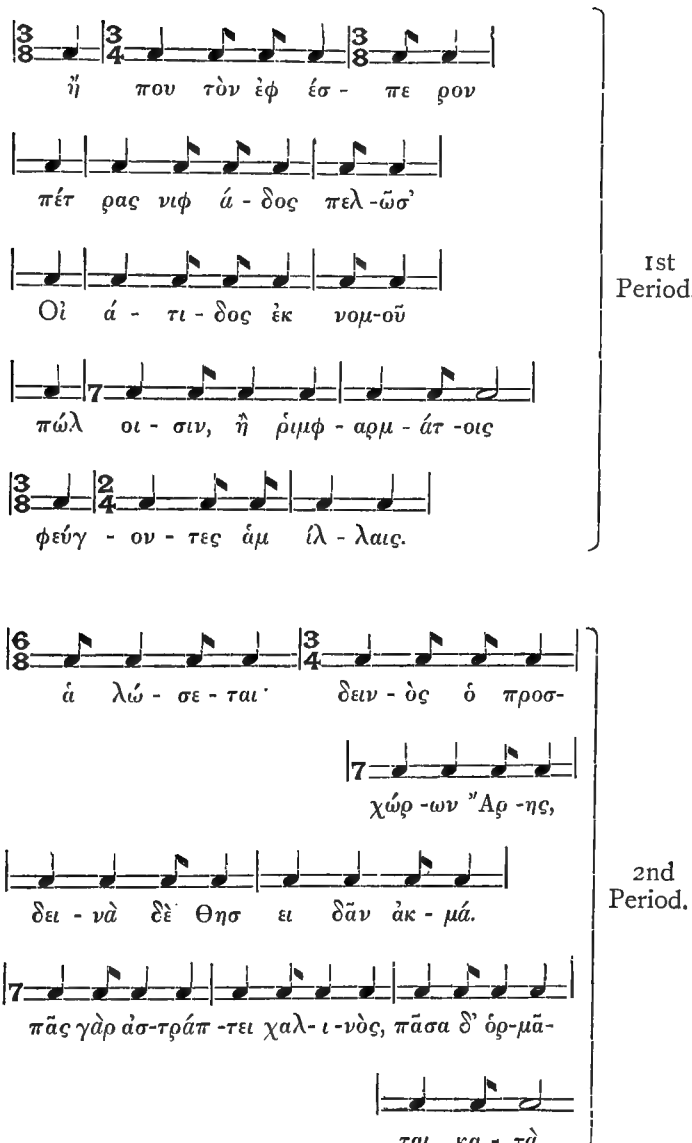
2nd Period.

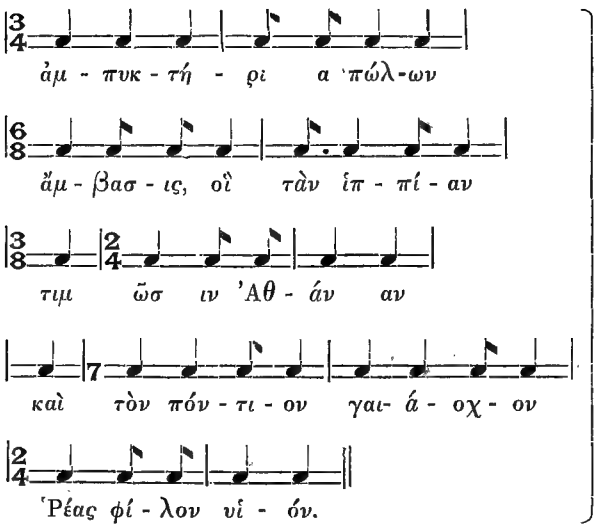


3rd Period.

"Would that I were where the wheelings of warriors are gathering and marshalling the roaring war! Perhaps it is at the Pythian shore, or at Eleusis, where the torches burn."

ANTISTROPHE.

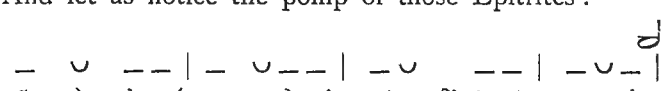




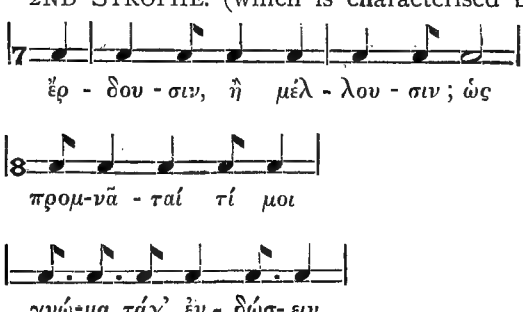
3rd Period.

"Or perhaps they are nearing the western side by the snow-capped mountain by Œa, riding on horses or racing in chariots, flying along. Creon will be taken. Fearful warriors are the sons of Theseus. For every bit comes flashing, and every steed comes dashing. Such are the soldiers who worship Athene, and the earth-shaking king, Poseidon."

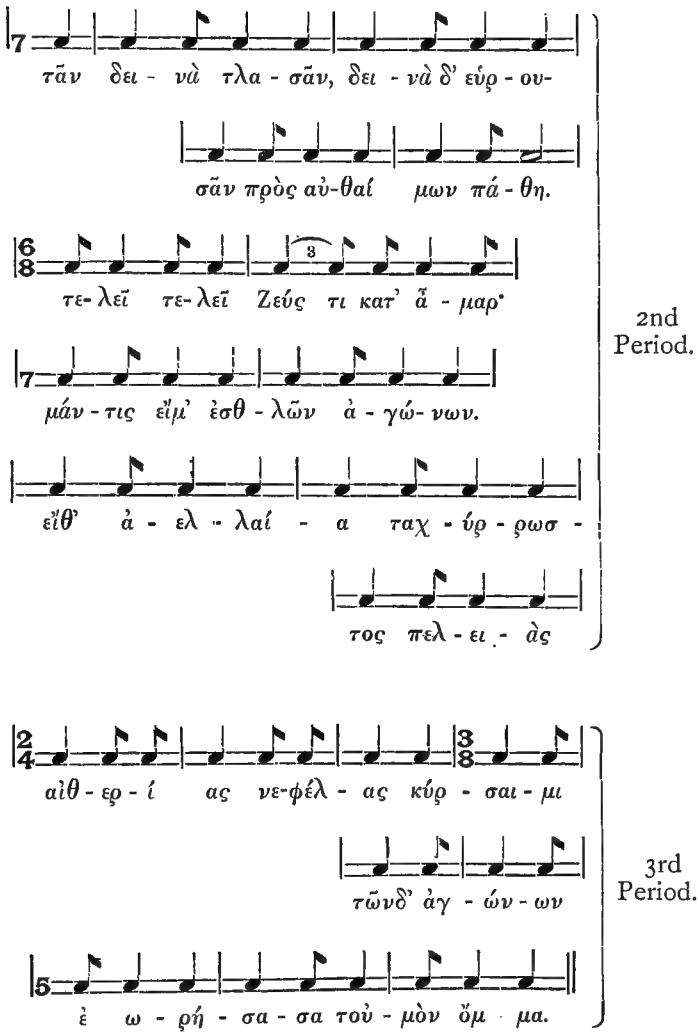
And let us notice the pomp of those Epitrites:



2ND STROPHE. (which is characterised by Epitrites.)



1st Period.



"Would that I were a dove, that I might soar and see the battle that raged beneath!"

(For he would see the battle as some picture. He would make an art of war.)

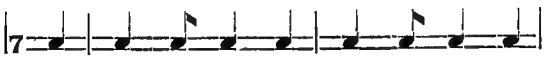
2ND ANTISTROPHE.

ἰ - ὼ Ζεῦ, πάν - ταρ - χε θεῶν,

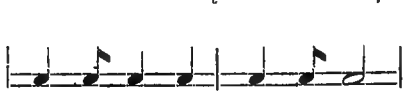
παν-τόπ - τα πόρ-οις

γᾶς τᾶσ-δε δα - μού-χοις

1st Period.



σθέν - ει 'πι - νι - κεί - ῳ τὸν εὖ - αγ -



ρον τελ-ει - ῶσ - αι λό - χον,

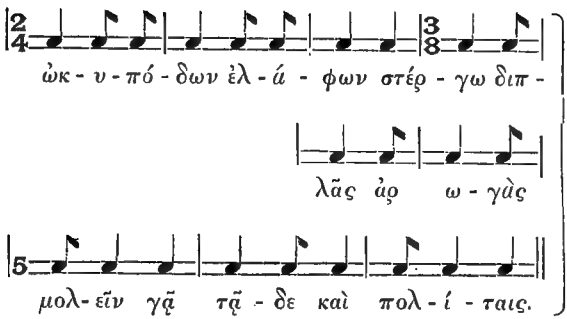
σεμ - νά τε παῖς Παλ-λὰς 'Αθ - ά - να,

καὶ τὸν ἀγ - ρευ - τὰν 'Απ - όλ - λω

καὶ κασ - ι - γνή - ταν πυκ-νοσ - τίκ -

των ὀπ - α - δὸν

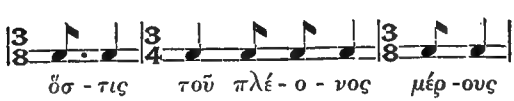
2nd Period.



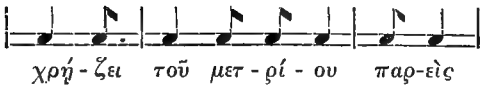
3rd Period.

And this Chorus like the former one is based on the rhythm of the Theme, though freer in its treatment, and it gains an agitation by the shortening of the 1st bar, which should be ♩. ♩ | but he shortens it to ♩ | and so he communicates an abruptness to it, of which the ear at once recognises the intention. And the Dance to which this Chorus was sung, was, I imagine, the Thermaustris, perhaps, or some bold and furious dance, which only would be in keeping with the feelings of the hour.

And the battle has ended with the defeat of Creon's soldiery, and the recovery of Antigone and Ismene, who now are brought on the stage, and restored to the arms of their father. And how does Sophocles paint that meeting! What words can give an idea of his tenderness! And the Chorus full of compassion for the blind old man, and thinking of the sorrows he endures, sing the noble Ode that follows. And this we may describe as the Reflective Chorus of the play. And it is in the Rhythm of the Theme, which this time is most closely kept:—

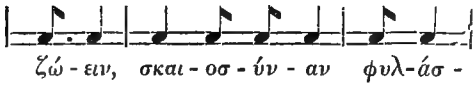


He that will still be living on,



χρῃ - ζει τοῦ μετ - ρί - ου παρ-εἰς

When the noon of life is past,



ζώ - ειν, σκαι - οσ - ύν - αν φυλ-άσ -

Shall, when all is said and done,

σων ἐν ἐμ - οὶ κατ - ά - δη - λος ἔσ - ται.

Still be proved a fool at last.

ἐπ - εἰ πολ - λὰ μὲν αἱ μακ -ραὶ

Length of days can only bring

ἁμ - έ ραι κατ -έθ - εν - το δὴ

Griefs and sorrows in their train,

λύπ - ας ἐγγ - υ - τέρ - ω, τὰ τέρ

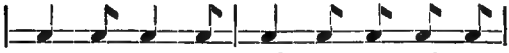
Joy is then a banished thing,

πον - τα δ' οὐκ ἄν ἴδ - οις ὅπου,

Pleasures never come again.

ὅτ - αν τις ἐς πλέ- ον πέ - σῃ

Still they love their little life,



τοῦ θέ -λον - τος, οὐδ' ἔ - πι κό - ρος

Clinging fretfully unto it,

ἰσ - ο - τέλ - εσ - τος

Till the king with terrors rife,
Hades comes that will undo it.

Ἅ- ϊ - δος ὅτ - ε Μοῖρ' ἀν - ὑμ - έν - αι - ος

That is Death, the spectre dire,
Death the foe of dance and song,

ἄλ - υρ - ος ἄχ - ορ - ος ἀν - α - πέφ - ην ε,

Where no love is and no lyre,

θάν - ατ - ος ἐς τελ ευ τάν.

These delights to life belong.

ANTISTROPHE.

μὴ φῦν - αι τὸν ἅπ - αν τα νικ -

'Tis best not to be born at all,

ᾷ λόγ - ον· τὸ δ', ἐ - πεὶ φαν - ῇ,

But when life is on us pressed,

βῆν - αι κεῖ - θεν ὅθ - εν περ ἥ

Then to die ere life can pall,

κει πο - λὺ δεύ - τερ - ον ὡς τάχ - ίσ - τα.

That is much the second best.

ὡς εὖτ' ἄν τὸ νέ ον πα - ρῇ

For when youth has come and gone,

κού - φας ἀφ - ροσ - ύν - ας φέρ - ον,

With its lightness and its folly,

τίς πλάγ - χθη πολ - ύμ - οχ θός ἕξ

Who would choose to struggle on

ω ; τίς οὐ καμ - ά - των ἔν - ι ;

In a world so melancholy?

φόν - οι, στάσ - εις, ἔρ - ις, μάχ - αι,

Cares and floutings and derisions,
Battles, jealousies, and fears,

καὶ φθόν - ος· τό τε κατ - άμ - εμπ - τον

These come crowding in divisions,
As the lot of length of years.

ἐπ - ι - λέλ - ογ - χε

And at last to end the play,

πύμ - ατ - ον ἀκ - ρα - τὲς ἀπ - ροσ - όμ - ι - λον

Comes old age and loss of friends,

γῆρ - ας ἄφ - ι - λον, ἴν - α πρό - παν - τα

Strength and manhood pass away,

κακ - ὰ κακ - ῶν ξυν - οι - κεῖ.

And this is how the drama ends.

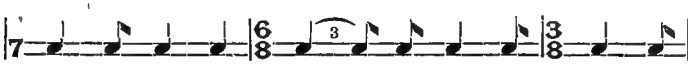
EPODE.

ἐν ᾧ τλά-μων ὅδ', οὐκ ἐγ - ὼ μόν-ος,

Œdipus and I together,
Leaders of this greybeards' meeting,

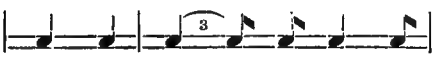
πάν - το- θεν βόρ - ει - ος ὥς τις ἀκ - τὰ

Bear the brunt of wintry weather,



κυμ - ατ - ο -πλὴξ χει - μερ - ί - α κλον - εῖ - ται,

Like a rock the waves are beating.

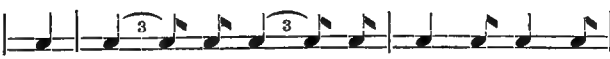


ὡς καὶ τόν - δε κατ - άκ - ρας

Woes and sorrows fall around him,

δειν - αὶ κυμ - ατ - ο - α - γεῖς

Breakers threaten him before,



ἄτ - αι κλον-έ - ου - σιν ἀ - εὶ ξυν-οῦ - σαι,

Stormy waves and eddies bound him,
And he lives amid their roar.

αἱ μὲν ἀπ' ἀ - ελ - ί - ου δυσ - μᾶν,

And some out of the West come
dancing,

αἱ δ' ἀν - α - τέλ - λον - τος,

Some leaping from the East afar,

αἱ δ' ἀν - ὰ μέσ - σαν ἀκ τῖν',

Some where the mid-day sun is glancing,

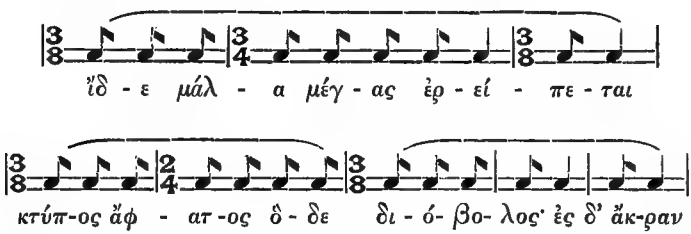
αἱ δὲ νυχ - ι - ᾶν ἀπ - ὸ ῥι πᾶν.

Some from the twinkle of the Northern star.

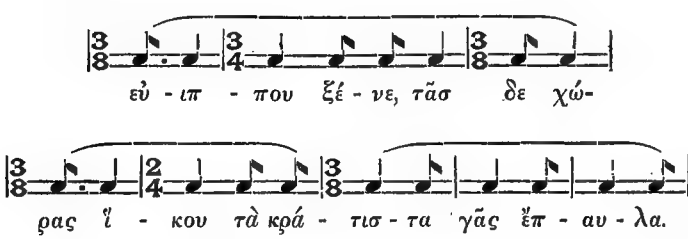
And seeing how this chorus is so different in sentiment to that gay idyllic Chorus, εὐίππου ξένε, and yet observes the same Rhythm, I think we must imagine the difference of sentiment to be expressed, since it certainly is not expressed by the Rhythm, to be expressed rather by the Time, or by the Melody perhaps. For slow time would marvellously change this rhythm in sentiment, or a grave and plaintive melody would do the same. And if that gay bright Chorus in which they bid him welcome to Colonus was, as we think, in the Lydian Mode, and accompanied by the Lydian Flute; this may have been in some grave Mode like the Hypodorian, and perhaps it was accompanied by the mournful notes of the Phrygian Pipe. For Sophocles was the first to introduce the Phrygian Mode into Tragedy, and perhaps he introduced the Phrygian Pipe with it.

But now we must hasten on to the end of the drama. For there has a strange calm come over the scene, like the lull that precedes a storm. And the Chorus begins a plaintive strain, and as they sing a peal of thunder crashes through the theatre. Then does Œdipus know that his hour has come. "Who

will go and bring King Theseus to me?" he cries, for he knows that the hour has come when he is to die. And the thunder begins to roar. "This is the thunder of Zeus which leads me to my grave." "This is the end of my life, and there is no drawing back." And still the thunder roars. How does the music take its part in the scene! For amid the thunder is heard the wild song of the chorus. Is this the music of the Theme they are singing?



For do we not recognise the selfsame subject with which that gay chorus of welcome had opened?



But how wild and frightened is it now! and with what art has Sophocles transformed it!

"Haste, haste for the King!" and the messengers fly, while still the angry weather roars. "Theseus," says Œdipus, when at last he arrives, "this is the moment that I told you of, when it is fated that I die and this land become my grave. What boon it will be to you I have already told you, and now

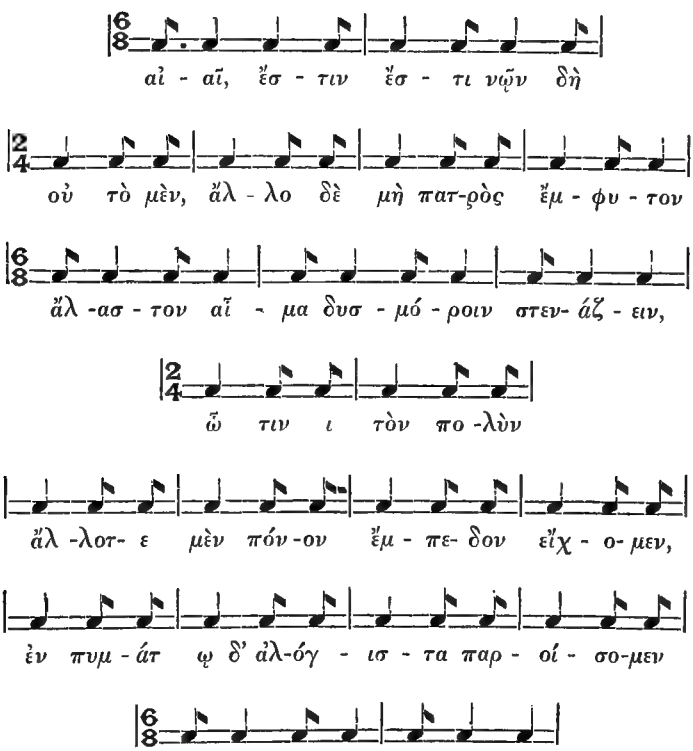
it behoves you to attend me to the spot I shall conduct you to, and partake in the ceremonies of my obsequies." With that they depart on their solemn errand, and the Chorus sing a solemn prayer to Zeus and to those awful goddesses who watch over the safety of their land.

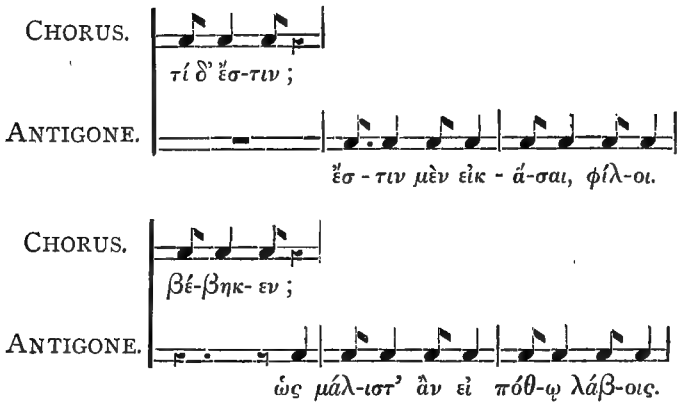
Their prayer has ended, and a messenger enters, "Œdipus is dead. I saw him go with Theseus, no longer trembling and unsteady in his gait, but himself leading the way, walking unmoved among the play of the elements, erect and firm. And when they came to that strange place, where they say is a ladder leads to Hades, he stood in one of the many crossing paths there, between the hollow pear tree and the Thorician rock, and then he sat him down, and put off his tattered gown, and bade his daughters bring him water from the running streams. And they washed him, and decked him in royal robes, and then Zeus thundered from beneath. The girls shuddered with dismay, and falling on their knees they begged their father not to leave them so; and beat their breasts and wailed aloud. And he, folding his arms around them, cried, "My children, you have no longer any father. For he has died already, and will be the tax on you he has been, no more now. It has been a hard burden on you, my children; but one word may put an end to all your trials. For no one could love you more than I have done, and now you must live without me." Then they all wept together, and there was silence in heaven for a space, when suddenly a voice was heard, "Œdipus, Œdipus, why do you delay? Why do you linger and delay?" And Œdipus took Theseus by the hand, and made him swear never to forget his daughters, but to take them under his care, and provide for them as long

as he lived. Then turning to them he bid them depart and show themselves women, for no eye must see what was next to occur. And they departed with many tears, and we conducted them away. And in a short time we returned and saw only 'King Theseus there, and he was holding his hand to shade his eyes, as if he had seen something strange. And here the two girls come, for I see them approaching."

ENTER ANTIGONE AND ISMENE.

ANTIGONE.





"He died as you would pray to die. It was not the sword, it was not the sea, but those places that we cannot see have taken him, and he has been carried away invisibly."

THE DIRGE.

And after this is sung Theseus enters, and tries to comfort them, and tells them how he will perform the promises he has made their father.

"Be of good cheer, maidens," sings the Chorus, "for he will do what he says."

END OF BOOK II.

APPENDICES.

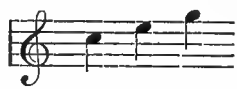
EXCURSUS I.

An Excursus on the Music of the Ruined Cities of Central America.

The almost utter absence of idols and statues, pottery, that is, all plastic art, &c., in Palenque, Copan, and Uxmal, points to a much more Spiritual music than either Peru or Mexico possessed. Pipes and Flutes have been found figured on the sculptures,[1] but in the ruined city of Uxmal, in Yucatan, among the decorations of the Nunnery, are two figures playing a musical instrument resembling somewhat a guitar and a harp.[2] The Flutes and Pipes would suggest an analogy to Peruvian and Mexican music, but if this sculpture in the Nunnery at Uxmal can be clearly authenticated, it at once raises the music of the Maya Empires to a high place among the musics of the old world, since in Uxmal, alone of all the American civilisations, is the String to be found. And since we have every reason to imagine that Palenque, Copan, and Uxmal were all intimately connected, we may expect to have heard the same instruments in the musics of all three. But until further discoveries have been made nothing certain can be said.[3]

NOTE.

A Note on an Ancient Assyrian Instrument.

There is a pipe of baked clay which has been found in the ruins of Babylon. It gives the notes  and Mr. Engel would find in these notes a proof that the Assyrian scale was 5 note. Those who would follow his reasonings had best refer to his book, "Music of most Ancient Nations," where the question is fully discussed. To me the shape of the pipe is

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1 J. J. Von Tschudi. Reisen durch Südamerika III.
2 Bancroft's Native Races of the Pacific IV. 188.
3 I have looked through Charnay carefully and cannot find either of these two figures. I will however take Bancroft's word for it.

more interesting than the notes it utters, for its shape is precisely the same as the ancient pipe used by the Cave men, which was made of the phalangeal joint of a reindeer, only this pipe is made of burnt clay, and theirs was the natural bone. What could induce the Assyrians to prefer so unique and peculiar a form we cannot think, unless we take it, as I am inclined to imagine, that we have here a case of Reversion—that in the search for a new form they fell into an old one, or unconsciously revived an old form, from that freak of involuntary repetition, to which the name, Reversion, is so happily applied. Other instances are not wanting of such coincidences in the history of Music. Thus the rattles of the Mexicans were by preference in the shape of the old Maraca rattle, which was probably the most primitive instrument in use in their uncivilised times, but cast aside and obsolete long before we meet them in history. An excellent instance of Reversion is the use of the nose flute in the ritual of the Brahmins. We have said somewhere that the nose flute was most likely the most ancient form of flûte traversière; we find it among savages, but never among civilised men. Yet the Brahmins have reverted to this form in their ritual. The Japanese, wishing to cure diseases of the brain, which they imagine arise from the presence of an evil spirit in the head, have fallen back on that sovereign specific of savage man, the Drum. "The Drum is placed as near the burning brain as possible," says Golownin,[1] "and played till a cure is effected." The Tartar priests, when they would conjure spirits from the lower world, have unconsciously drifted to the most primitive means which man employed to do so, and effect their necromancy by drumming.[2]

EXCURSUS II.

ὑπὸ τὴν ᾠδήν.

THE following passages seem to make conclusively for the interpretation of *ὑπὸ τήν ᾠδήν* "above the song," which is the view adopted in the text:— *ἀλλὰ διὰ τί τῶν τὴν συμφωνίαν ποιούντων φθόγγων ἐν τῷ βαρυτίρῳ τὸ μαλακώτερον; ἢ ὅτι*

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[1] Golownin's Recollections of Japan. 169.
[2] Astley's Collection of Voyages and Travels into Tartary IV. 578.

τὸ μέλος ("Melody") τῇ μέν φύσει μαλακόν ἐστι καὶ ἠρεμαῖον, τῇ δὲ τοῦ ῥυθμοῦ μίξει τραχὺ καὶ κινητικόν; κ. τ. λ. (Arist. Prob. XIX. 49). Again:—διὰ τί τῶν χορδῶν ἡ βαρυτέρα ἀεὶ τὸ μέλος λαμβάνει; κ. τ. λ. (Ib. 12.) cf. Ptolemy distinctly speaking of the use of ὑπὸ and ὑπὲρ—τῷ μὲν ὑπὸ καταχρησάμενοι πρὸς τὴν ἐπὶ τὸ βαρύτερον ἔνδειξιν· τῷ δὲ ὑπὲρ πρὸς τὴν ἐπὶ τὸ ὀξύτερον. This was a wrong use therefore, according to Ptolemy, and a late one, which he reprobates in favour of the older style of terminology. Cf. the passages quoted in the text on the double pipe, where the higher pipe is clearly defined as the pipe of accompaniment, and the lower one as the pipe of melody. The other passages in support of the view, which are scattered through the text, it will be unnecessary here to recapitulate.

The attempt which some make to explain away μέλος into the term for the instrumental accompaniment, is an idle one, for not only are passages such as the following of constant occurrence, λέγω δὲ ἡδυσμένον μὲν λόγον τὸν ἔχοντα ῥυθμὸν καὶ ἁρμονίαν καὶ μέλος, "and singing," (Arist, Poet. VI. 3.), τὸ μέλος ἐκ τριῶν συγκεῖται, λόγου τε καὶ ἁρμονίας καὶ ῥυθμοῦ (Plat. Rep. 398. c). &c., but in the rare cases where μέλος is used for instrumental music it is always carefully fenced round with such a context as may leave no doubt that the tune of an instrument, and not the song of the voice is intended, e.g. Theognis. 761. φθέγγονθ' ἱερὸν μέλος φόρμιγξ ἠδὲ καὶ αὐλός. Pindar. Pyth. XII. 34. παρθένος αὐλῶν τεῦχε πάμφωνον μέλος.

EXCURSUS III.

On the Numbers in the Timæus.

The Pythagorean scale of the Cosmos, that is, in its arithmetical equivalents, the numbers 1, 2, 3, 4, 8, 9, 27, has unfortunately reached the world chiefly through the Platonists, and only rarely through a genuine Pythagorean exponent. By consequence it has been seldom properly understood in its real significance, and speaking freely, I have found that nearly all the scholars of last century and the century before, have regarded the Platonic account as identical with the Pythagorean, and quote Plato to illustrate Pythagoras and Pythagoras to illustrate Plato as if no difference existed

between them. I think that Böckh was the first whe brought out with any emphasis the very grave difference between the two theories, and since the publication of his book on Philolaus no one has ever sought to establish any doctrine of Pythagoreanism by an appeal to the authority of Plato. The difference, briefly put, is as follows:—With the Pythagoreans, Harmony is the original author of creation; it is the pre-existent creative principle, by the operation of which Chaos became a world. With the Platonists, the Demiurge is pre-existent to Harmony, and the Harmonic Scale first appears as the Soul of the Universe, and is consciously created as such by the Demiurge himself. We see, therefore, that Music plays an inferior part in the Platonic Scheme, and for that reason, and also because it receives a less poetical treatment, the Pythagorean construction must ever be the favourite one by which a historian of music will choose to illustrate the mystical side of the art's history. It seems, right, however, to give a brief outline of the Platonic theory, and that I shall now do. According to Plato, the Demiurge ordered the Soul of the Universe after these numbers:—

1. 2. 3. 4. 8. 9. 27.

Of these he brought into combination those which formed *διπλάσια διαστήματα* (octaves) and those which formed *τριπλάσια διαστήματα* (12ths). Thus:—

διπλασ. διαστ. 1 2 4 8.

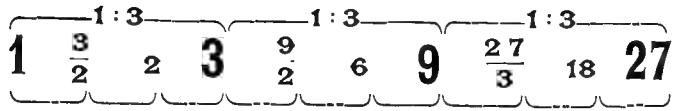
τριπλασ. διαστ. 1 3 9 27.

Then he took in each Diastema as *μεσότητες* two numbers, of which one stood in Geometrical Progression to the extreme numbers of the Diastema (*ἄκρα*), the other in Arithmetical Progression:—

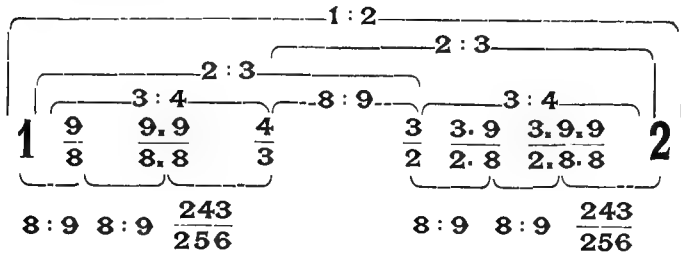
1 : 2 1 : 2 1 : 2

1 $\frac{4}{3}$ $\frac{3}{2}$ 2 $\frac{8}{3}$ 3 4 $\frac{16}{3}$ 6 8

3 : 4 8 : 9 3 : 4 3 : 4 8 : 9 3 : 4 3 : 4 8 : 9 3 : 4

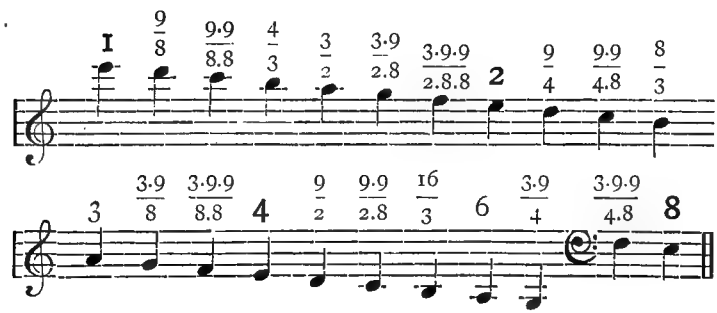


Of the Hemiolian, Epitrite, and Epogdoan Diastaseis (2:3, 3:4, 8:9), were the Epitrite (and Hemiolian) divided by means of ἐπόγδοα. Then there remained the remainder of one Diastasis, whose greatness was expressed by the numbers, 256 : 243, as in the Diplasian Diastemes :—

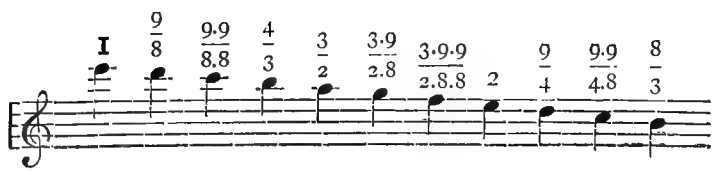


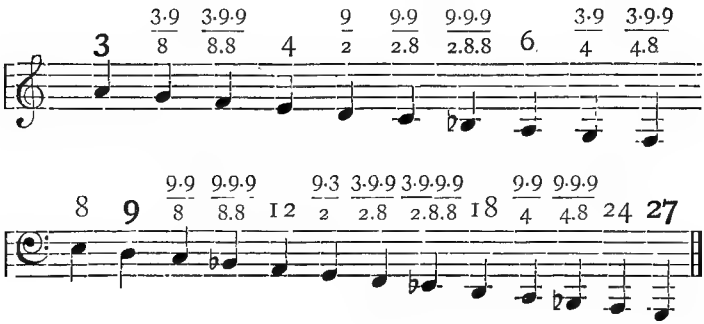
Let ns now represent the complete construction by the help of modern musical notation, and it will appear as follows :—

DIPLASIA DIASTEMATA.



TRIPLASIA DIASTEMATA.



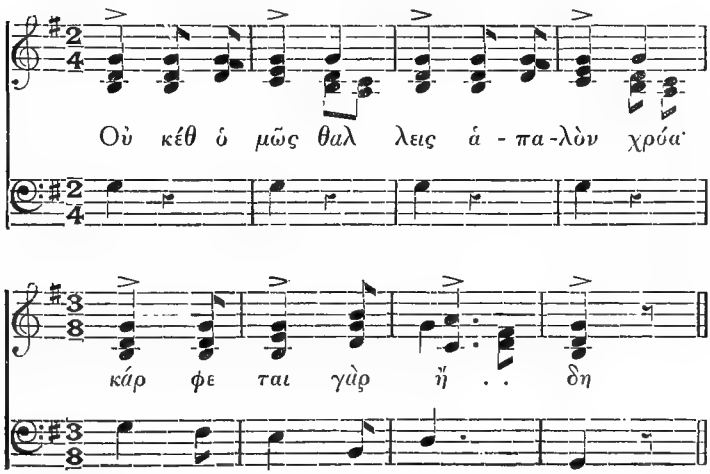

3
3.9 / 8
3.9.9 / 8.8
4
9 / 2
9.9 / 2.8
9.9.9 / 2.8.8
6
3.9 / 4
3.9.9 / 4.8
8
9
9.9 / 8
9.9.9 / 8.8
12
9.3 / 2
3.9.9 / 2.8
3.9.9.9 / 2.8.8
18
9.9 / 4
9.9.9 / 4.8
24
27

APPENDIX.

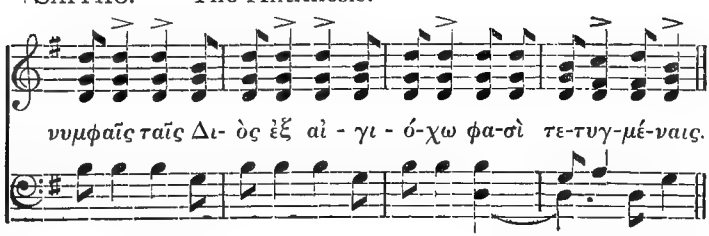
In order to give as accurate an apprehension as possible of the rhythms of Greek Music, which have been treated at length in the preceding pages, I have been induced to add the colouring of modern harmony and melody to a few representative instances, imagining that the rhythmic outline may by this means perhaps find an easier passage to the ear. The smallest possible infusion of melody and harmony will be employed, and the rhythms will be arranged chronologically.

The crotchet and quaver must receive the same value from the beginning of each piece to the end, irrespective of any change of time. There is no accent except where marked.

Archilochus, his combination of $\frac{2}{4}$ and $\frac{3}{8}$ time.

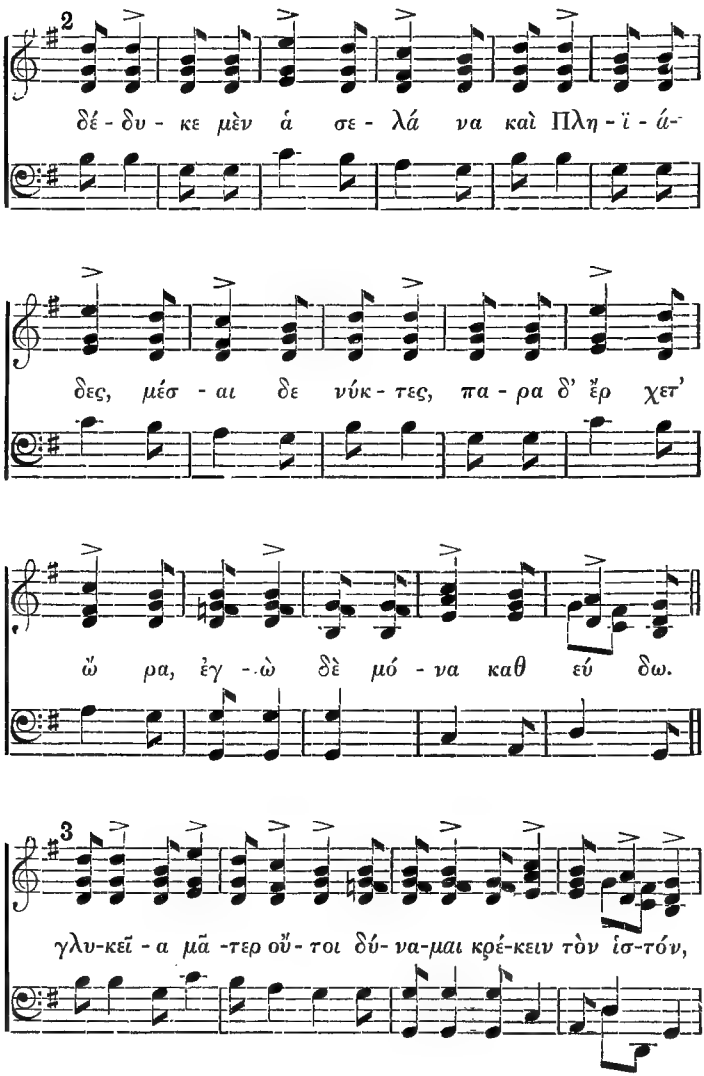


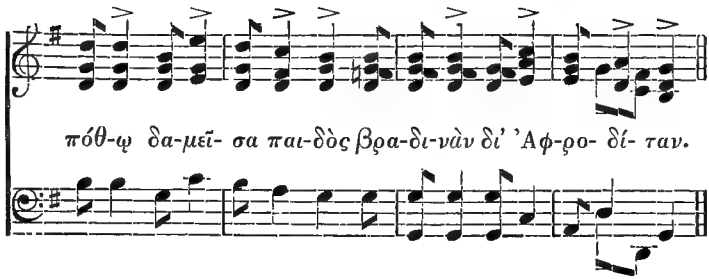
Sappho. The Antithesis.



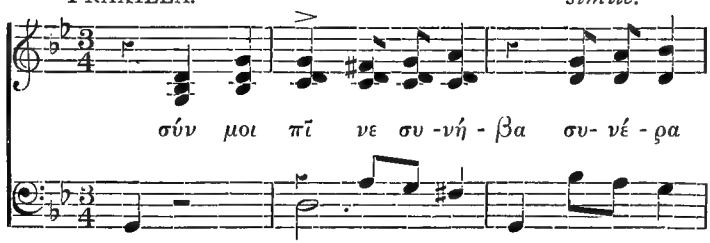
This foot, the Antispast, which is hard to catch, may be imitated in English by such a collocation of words as the following :—

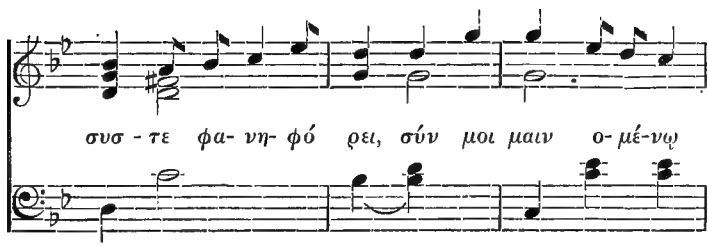
"It's such music, it's so lovely, it's so charming to my ear."

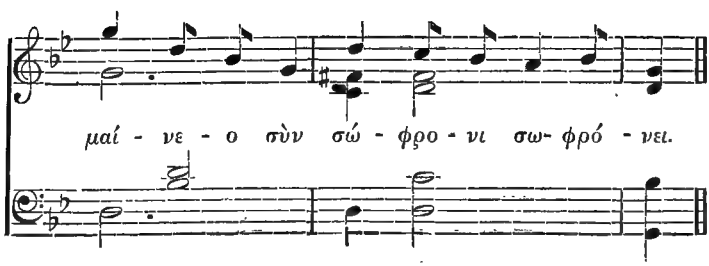




PRAXILLA. *simile.*







THE EARLIER METABOLE.

IBYCUS. *simile.*

ἦρ ι μὲν αἵ τε Κυ - δώ - νι - αι μη - λί-δες

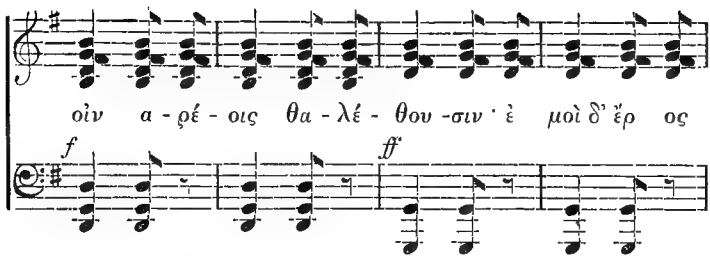
ἀρ - δό - με ναι ῥο- ᾶν ἐκ πο - τα- μῶν, ἵ - να

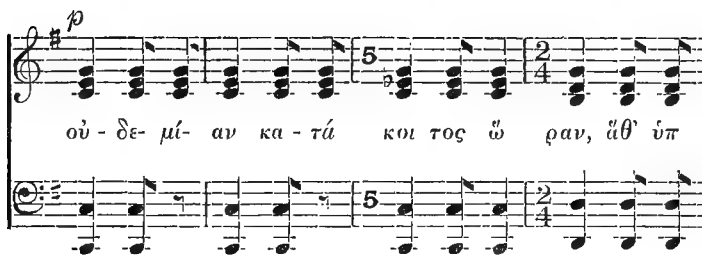
παρ-θέ-νων κῆ- πος ἀ - κή- ρα-τος, αἵ τ' οἰ -ναν-θί-δες

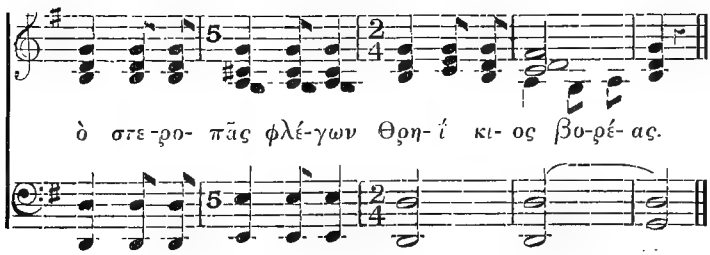
cres -

αὐξ - όμ - ε - ναι σκι- ε ῥοῖ- σιν ὑφ' ἕρ - νε - σιν

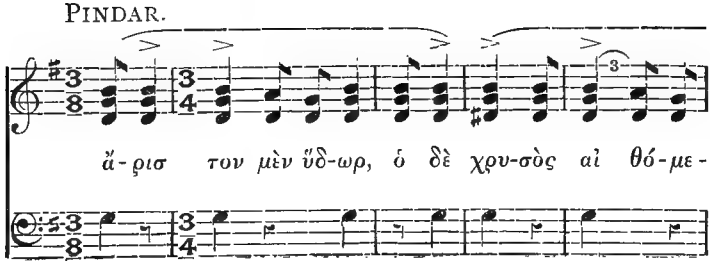
- *cen* - - - - - *do.*


f
ff
οἰν α - ρέ - οις θα - λέ - θου -σιν · ἐ μοὶ δ' ἔρ ος


p
5
2
4
οὐ - δε- μί- αν κα - τά κοι τος ὥ ραν, ἄθ' ὑπ


5
2
4
ὀ στε -ρο- πᾶς φλέ-γων Θρη- ΄ι κι- ος βο-ρέ- ας.

PINDAR.


3
8
3
4
3
ἄ - ρισ τον μὲν ὕδ-ωρ, ὁ δὲ χρυ-σὸς αἰ θό-με-

νον πῦρ ἅ - τε δι - α-πρέ-πει νυκ - τὶ μεγ-ά νο-ρος

ἔξ - οχ α πλού-του· εἰ δ' ἅ - εθ - λα γα - ρύ - εν

ἔλ - δε αι φί-λον ἦ - τορ, μη - κέθ' ἁλ ί - ου σκό -

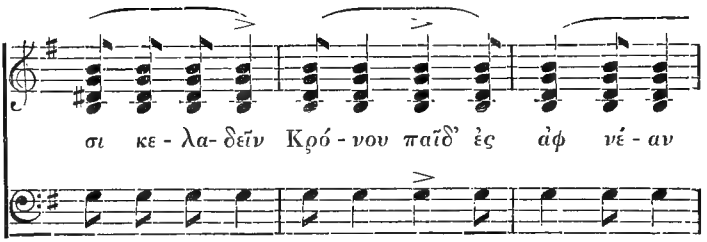
πει ἄλ - λο θαλπ-νό - τε-ρον ἐν ἁ μέ - ρᾳ φα -

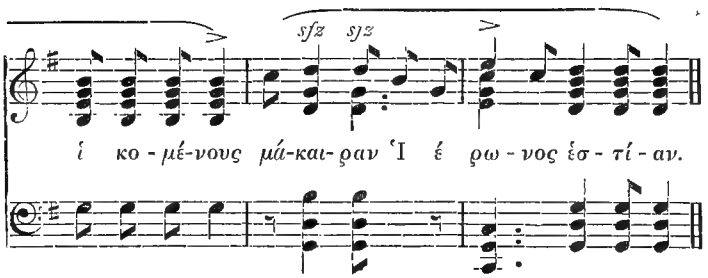
εν - νὸν ἄσ - τρον ἐ-ρή - μας δι' αἰ - θέ - ρος

μήδ' Ὀ- λυμ- πί ας ἀγ ῶ - να φέρ- τερ- ον αὐ -

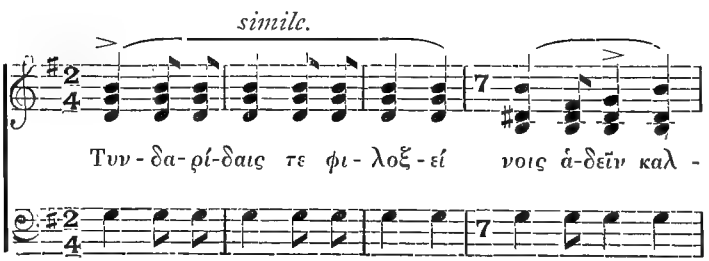
δάσ - ο - μεν ὅ - θεν ὁ πολ-ύ - φα - τος ὕμ - νος

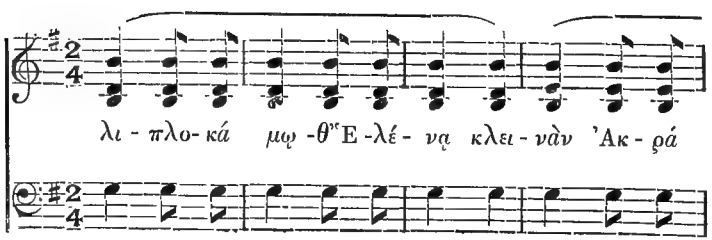
ἀμ φι - βάλ - λε - ται σο - φῶν μη τί - εσ -





2. The Rhythmic Fugue.



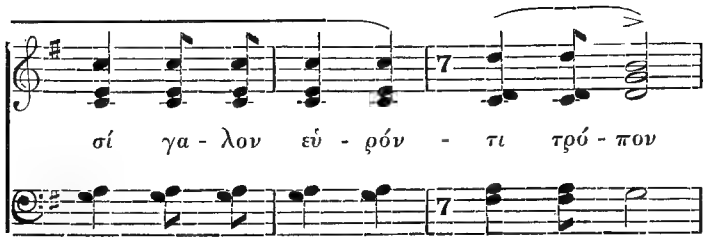


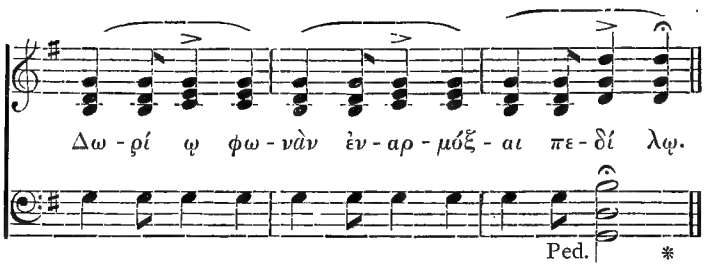
γαν- τα γε - ῥαί-ῥων εὔ - χο-μαι Θή ῥω - νος Ὀ -

λυμ πι ο - νί καν ὕμ νον ὀρ θώ -

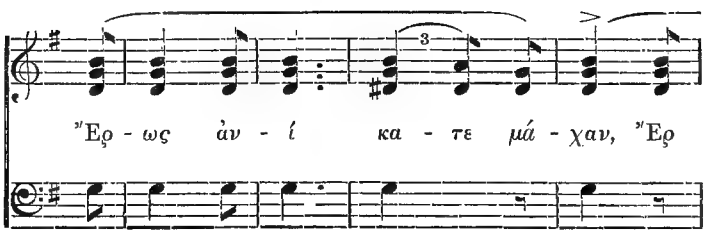
σαις ἀ - κα - μαν -το-πό- δων ἵπ πων ἄ - ω- τον.

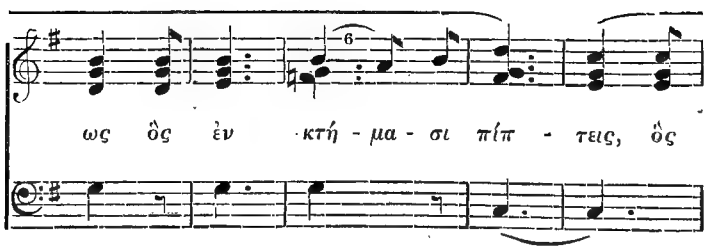
Μοῖ- σα δ᾽οὔ- τω μοι παρ- έσ τη μοι νε - ο -

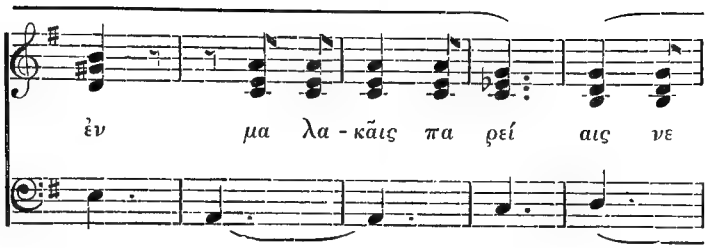

σί γα - λον εὑ - ρόν - τι τρό - πον

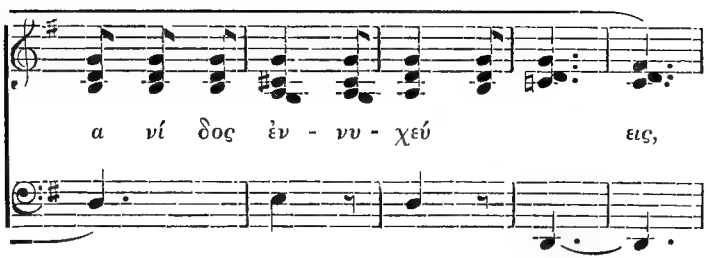

Δω - ρί ῳ φω - νὰν ἐν - αρ - μόξ - αι πε - δί λῳ.
Ped.
*

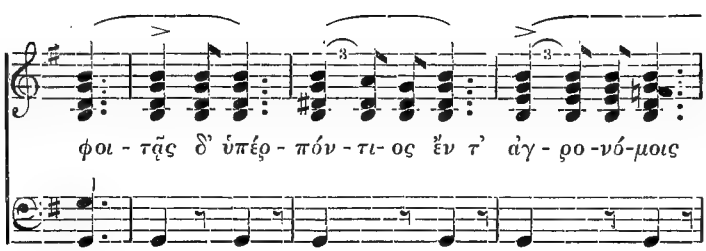
SOPHOCLES.

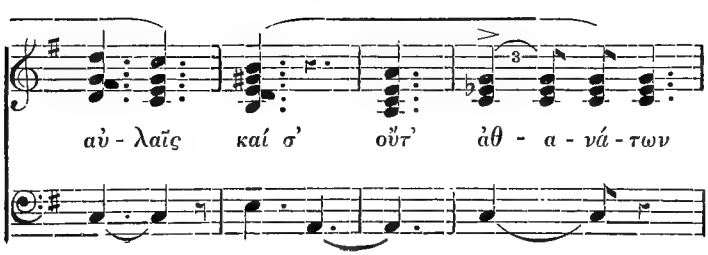

Ἔρ - ως ἀν - ί κα - τε μά - χαν, Ἔρ

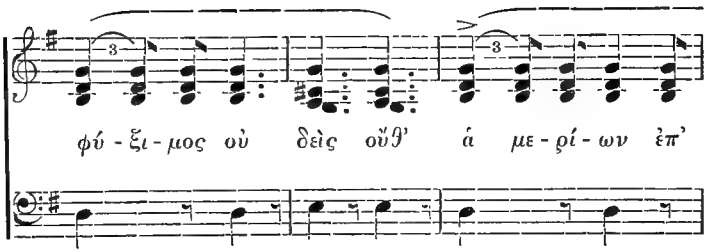

ως ὃς ἐν κτή - μα - σι πίπ - τεις, ὃς

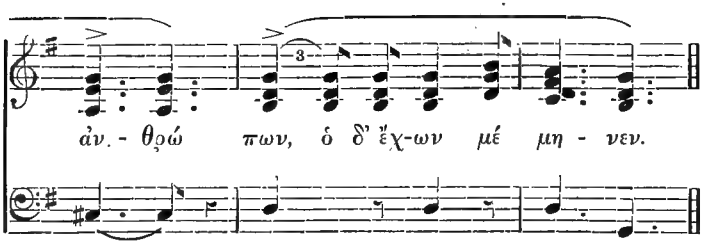

ἐν μα λα - κᾶις πα ρεί αις νε


α νί δος ἐν - νυ - χεύ εις,


φοι - τᾷς δ' ὑπέρ - πόν - τι- ος ἔν τ' ἀγ - ρο -νό-μοις


αὐ - λαῖς καί σ' οὔτ' ἀθ - α - νά - των





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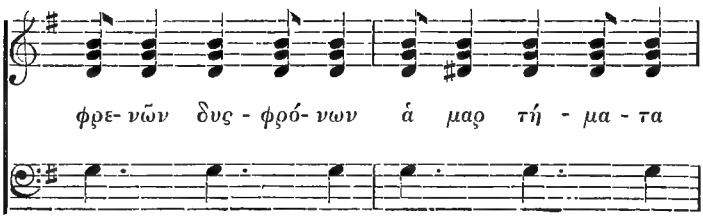

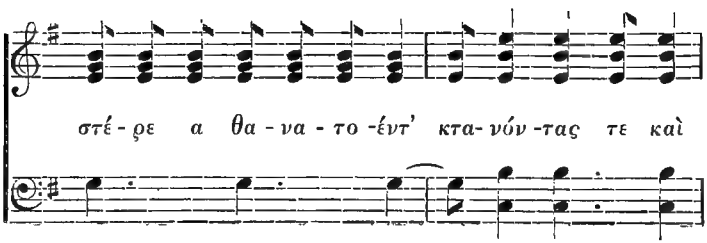

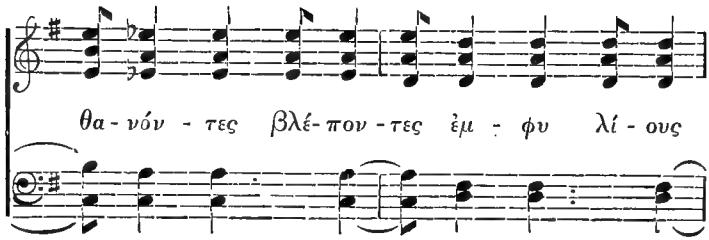

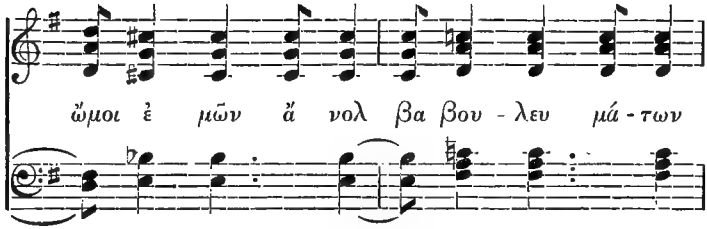

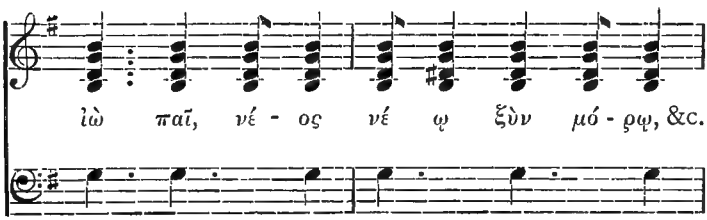

END OF VOLUME II.

LONDON:
PRINTED BY POPLETT AND TAYLOR,
BEECH STREET, E.C.